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BERLIN VERSUS BAYREUTH.

THE chief event of the entire musical season so far was last week's performances of Wagner's Ring des Nibelungen in its completeness, newly studied, newly mounted and given with partially the same solo personnel as that of last summer's Bayreuth performances.

The last named circumstance seems to make comparisons almost unavoidable. Still I have no intention of deviating from my usual modus of shunning them as much as possible. Moreover, in making them several circumstances ought to be taken into consideration; above all others the one that we are living in Berlin and not in Bayreuth. People who are going to the latter place go there for the especial purpose of attending these performances. They have nothing else to do but to prepare themselves for listening. The performances begin at 4 o'clock in the afternoon, and there is half an hour's rest between each of the long acts. Here in Berlin people go to the opera just as in New York. The performances begin at 6:30 p. m., and as they are given without a single cut, just as in Bayreuth, a quarter of an hour's intermission is all that can be allowed between acts if the performances of Die Walküre and Siegfried are to be gotten through with by 11 p. m. and the Götterdämmerung by 11:15 p. m. Under the circumstances, such close attention, and above all such festive *Stimmung*, cannot be expected here as in Bayreuth, where everything is favorably predisposed.

What is here said about the audience applies with equal or even much stronger force to the artists who in Bayreuth had nothing else to do but to study the one and only part in which they were to appear, and to identify themselves with it and the work as a whole, while in Berlin or the other cities from which they come they have to sing one part to-day and another one to-morrow and still another one the next day, and thus they cannot possibly concentrate their whole being and powers upon the one and only impersonation they take in the Nibelungenring, as they can and are forced to do at Bayreuth.

Then again we have here no covered orchestra, and though the Royal Orchestra is, with possibly a few exceptions, by no means inferior to the band of artists gathered at Bayreuth *ad hoc*, the effect cannot prove as satisfactory here as at Bayreuth, with its "mysterious abyss." Then take the different size of the two opera houses, and above all the less favorable acoustic properties of the Berlin Theatre when compared with that of Bayreuth, which in this respect stands unique in the wide world. I am told by those who heard Gulbranson as *Walküre* in Bayreuth, and I believe our RACONTEUR also testified to the fact, that this woman was in tone volume entirely satisfactory, while here in Berlin she seemed, especially in some portions of Die Walküre, in the final love duet from Siegfried and in the climax of the end of the Götterdämmerung, by no means adequate.

The same remark applies also to Perron, although to a somewhat lesser degree. Still, his *Wotan* was at Bayreuth much more imposing, vocally, than in Berlin.

Still another circumstance—a merely technical but a tremendously important one—in favor of Bayreuth I must mention, in order to maintain fairness of judgment toward Berlin. This preference lies in the fact that the Bayreuth stage is a much larger one than the one of the much bigger opera house of Berlin. It is furthermore equipped with modern machinery and a triple stage, above and below, which admits of quicker and more satisfactory changes of scene than can be effected here in Berlin upon an old-fashioned stage, which cannot for want of space now be enlarged. At present the stage of the Royal Opera is so cramped in size that in Rheingold the new swimming machinery for the *Rhinedaughters*, which had been specially ordered and built after the Bayreuth patterns, could, after all, not have been adopted for the Berlin model performance, as the apparatus consumed, upon trial, more space than could be granted. Thus the intendency was forced to abandon the innovation, and we had the same old and unsatisfactory chariots, which were also made to do service in Bayreuth in 1876 at the first Nibelungenring performances, under Wagner's own guidance.

If all these drawbacks are duly taken into consideration I arrive at the conviction that the Berlin model performances of the Nibelungenring last week were as a whole su-

perior to those I heard in Bayreuth last summer, though in some particulars I must admit the superiority of the latter.

And now let me come to the details of each of the four evenings of the Berlin model reproduction of Wagner's giant work. The opening of the Rheingold performance was not as auspicious as it might have been as far as the orchestra was concerned, and also, as I stated above, with regard to the first scene, which was not well managed. The water did not look half as natural, nor were the light effects as telling as they were in Bayreuth, and these again were inferior to the ones I saw in New York at the first Rheingold production there some seven or eight seasons ago. Especially the lighting up of the clump of gold as the sun strikes the river bed was much more convincingly shown in New York than either in Bayreuth or in Berlin.

As regards the orchestral deficiencies, which at moments were quite glaring in Rheingold, but which vanished more and more as the performances progressed, the fault must be laid at the doors of our usually irreproachable court conductor, Felix Weingartner. The opera house had been closed for rehearsals, and no performances had taken place on the two days preceding last Wednesday's first night of the Nibelungenring. But instead of holding orchestral rehearsals on these two days Weingartner had conducted the Berlin Philharmonic Orchestra in a concert of Wolff's subscription series in Hamburg on Monday night and in Bremen on Tuesday night. This, of course, he is allowed to do by the terms of his contract with the intendency. Still, if I had been Weingartner, I should either have let the two concerts go or I should have foregone the pleasure and honor of being the conductor of these model performances of the Ring, which would not be model ones as far as the orchestra was concerned if no special orchestral rehearsals had been held. In consequence of this neglect these were some places in the Rheingold reproduction in which the orchestra—which was at moments quite obstreperous—did not hitch well with the actions and singing.

The scenery from the second scene on, however, was entirely new and very beautiful, especially the Walhalla, which Professor Brückner, of Coburg, had painted. The change from there to Nibelheim and back was as well managed as at Bayreuth, inclusive of the smith's clangings of the Nibelheim dwarfs, and the final scene of the rainbow looked a good deal more gorgeous and natural than it did in Bayreuth, where the gods did not even venture upon this shining bridge across the Rhine, although this is especially demanded in the score. The new costumes were beautiful and much more befitting than they were at Bayreuth last summer, where Mme. Cosima Wagner's fancy was let loose upon the inoffensive *Freia* and the even more innocuous *Froh*, which latter god was dressed in apple-green colors, and the poor Goddess of the Golden Apples looked more like Golden than Eternal Youth. Titzlaff in his mise-en-scène outdid and outshone himself, not only in Rheingold, but in the entire cycle.

Now, as regards the artists in the Rheingold performance, I want to mention first the out of town guests who were to give us the impression of Bayreuth, and—the justification for the considerably raised prices of admission.

There was first Perron, from Dresden, as *Wotan*, noble, dignified singer, but whose voice, as I said before, did not come up quite to his Bayreuth representation, and who likewise seemed to save himself somewhat for the greater exertions of the next two nights.

Frau Ernestine Heink, from Hamburg, created as much of a sensation as *Erda* here as she had done at Bayreuth last summer. She owns one of the most glorious as well as most sympathetic of true contralto voices the Lord ever created.

Heinrich Vogl had come on from Munich to sing and act for us his inimitable part of *Loge*. He was, if possible, even more limber and light on his feet than he was in Bayreuth, or even in New York, where he took the part that he had created in Bayreuth in 1876 to the great satisfaction of Richard Wagner. The twenty intervening years seem to have passed over his head without leaving any traces, and as he was in perfect voice you can imagine that his impersonation of the restless, scheming firegod was one of the artistic altitudes of this reproduction of Rheingold.

Friedrichs, the Bayreuth *Alberich*, and surely one of the world's best representatives of that difficult and ungrateful part, had been announced for Berlin also. Fate, however, decreed differently. One of the portions of the anatomy of Friedrichs's larynx was strained, and thus he was restrained from singing. In his stead Otto Schelper, from Leipsic, was heard as *Alberich*. He, too, is a superb artist, who pronounces admirably, and who in the first scene satisfied me completely. By the time he had reached his final and most important scene, however, the thrice repeated curse, his voice was no longer equal to the occasion, and he could not quite reach the climax for which he was aiming.

Hermann Bachmann, of Nuremberg, was the *Donner*, which part he had also sung in Bayreuth, and he pleased me here at least equally well if not more so than he had done there.

The remainder of the cast consisted of our home personnel, and let me hasten to assure you that in several in-

stances, and assuredly on the whole, it not only equalled but surpassed last summer's Bayreuth personnel of the first cycle.

In the first place Frau Goetze is vocally as well as histrionically an imposing *Fricka*, and in this cycle she gave all she had to give, as her ambitions were aroused through the presence in the cast of Frau Heink, a rival worthy of her mettle.

Lieban's *Mime* stands unrivaled in the wide world. I have never seen anybody who could approach this artist in the perfection with which he sings, looks and carries out the part of the impish dwarf.

Miss Hiedler, with her beautiful soprano voice and handsome stage presence, was in every way well qualified for the part of *Freia*. Philipp fulfilled expectations as *Froh*; Krassa and Moedlinger were a worthy pair of giants, and, above all, our three *Rhinedaughters* surpassed the Bayreuth trio in at least the two soprano voices. The alto, Miss Deppe, was perhaps not equal to Miss Fremstad, but Frau Herzog, as well as Miss Rothauer, outweighed the Bayreuth sopranos. The three voices blended well, and they sang their difficult music with absolute clearness of intonation.

The performance of Die Walküre gave the orchestra a chance to redeem itself, and was in this respect, despite some glaring moments of obstreperousness in the brass, a great improvement upon Rheingold. The new scenery à la Bayreuth was beautiful, but I don't admire the imitation of the springing open of a huge barn door when spring enters the hall. The landscape of the second act was grotesque, and the great fight scene between *Siegmond* and *Hunding*, with *Brünnhilde* as sponge holder and *Wotan* as referee, was so clearly shown and so well managed that the spectator could see and understand all that happened up in the clouds. The Valkyr rock in the third act was also imposing, and the ride of the Valkyries was executed in so glorious and irresistibly swaying a style that the audience broke out into a tempest of applause right in the open scene, which is of course very much against the rule in Wagner opera. The applause, however, was equally spontaneous and hearty after the fall of the curtain of each act of the four performances, but the intendency strictly adhered to Bayreuth prescriptions and did not permit any appearances before the curtain, even to the guests, though on other occasions they are allowed to bow to the audience, while the home personnel is always debarred from this privilege.

Frau Sucher as *Sieglinde* we have all admired in Bayreuth, and our former *Brünnhilde* was equally great in the part on her home stage. Of surpassing merit vocally was Sylva's *Siegmond*. He has the strong voice and dramatic accents of Wagner's hapless hero. Moedlinger was fierce and lugubrious as *Hunding*.

New to Berlin, and also to me, as I had only seen Lilli Lehmann at Bayreuth, was Frau Ellen Gulbranson, from Christiania, as *Brünnhilde*. From all that has been said and written about her expectations were of course pretty high, and I must say that they were not quite fulfilled. In looks and stage presence the handsome Norwegian was a noble representative of the favorite child of *Wotan*. Her acting, however, gave the impression of a lack of freedom and self reliance. She walks about like one who wears invisible fetters (perhaps the chains that bound her to Bayreuth), and as for her voice it did not, especially in the intensely tragic *Todesverkündigung*, quite suffice to fill the vast auditorium with as much sonority, depth and strength as we expect of the chief Valkyrie.

Perron was far better as *Wotan* in Die Walküre than in Rheingold on the previous evening, but he was reserving himself and husbanding his vocal resources for the part of the *Wanderer*, in Siegfried. That it was necessary for him to pursue such tactics shows best that, noble singer though he be, Perron would not do for Berlin.

Siegfried proved the climax of the entire cycle. It was the best performance of that work that I ever witnessed anywhere. I especially enjoyed the interpretation of the title part through Grüning. He was much better than at Bayreuth, where he was and felt himself under the artistic restraint of Cosima Wagner, while here he gave all he had acquired in Bayreuth, together with an easy grace and fanciful freedom entirely his own. He looked youthful, and sang and acted what he looked. The sword forging scene was also much better done and much more realistic than in Bayreuth. So greatly did Grüning please everybody, the intendency, the audience and especially the Emperor, that negotiations were opened with Pollini for the permanent engagement of the artist for the Berlin Royal Opera, and I just learn that they came to a successful end. Grüning, therefore, will belong next season to the Berlin Royal Opera personnel.

Of Liban's *Mime* I spoke before, and I can only say that the artist succeeded in making even the somewhat tedious and long spun out conundrum scene between *Wotan* and himself more interesting and of greater significance than it ever appeared to me heretofore.

The dragon scene of the second act, of course, had its usual drawbacks, which it will ever retain, no matter how ugly

or dreadful the monster may be represented in pasteboard. A singing dragon is a nonsensical idea. Moedlinger yawned out his *Lass mich schlafen!* with realistic effect, but otherwise the vocal utterances of *Fafner* could not be understood. Frau Herzog, with her pure high soprano voice, warbled out the forest bird's word-clad chirpings in delightful style. Frau Heink again entranced our ears with her noble, sonorous contralto. Schelper was very dramatic as *Alberich*, especially in the meeting with his brother *Mime*, and Frau Gulbranson was far superior in this music drama than she had been in *Die Walküre*, although she as well as Grüning did not last vocally to the end of the most exacting and tremendous love duet of the finale.

The public was enthusiastic beyond bounds, having applauded itself tired and shouted itself hoarse, though without avail as far as a raise of the curtain or an appearance of the artists before the curtain was concerned.

I need but say little more regarding the performance of *Die Götterdämmerung*. It deserved praise throughout, despite the fact that it was not quite up to the height of the Siegfried reproduction. The orchestra in these two last music dramas was superb, barring the mishaps of the horn in the repeated Siegfried horn calls. But for this the conductor cannot justly be held responsible, and Weingartner richly deserved the distinction which the Emperor bestowed upon him by calling him up into the royal box after the first act of *Die Götterdämmerung* and handing to him in person the order of the Red Eagle. The same honor was conferred also upon Court Conductor Dr. Muck on the occasion of a concert held at the imperial castle on the night between the Siegfried and the *Götterdämmerung* performances. Thus it would appear as if His Majesty, who, as I informed you last week, also decorated Heinrich Gruenfeld with the order of the Red Eagle, was very partial to musicians just now.

I did not like Grüning quite as well as the older *Siegfried*, as he had appeared to me as *Siegfried the Youth*. Still, his last hunting story telling scene, especially the returning recollection of *Brünnhilde*, was very well sung and acted, and reconciled me to the comparative tameness of his leave taking from his first wife and his listlessness in the interview with the *Rhinemaidens*. Frau Gulbranson had saved herself for the grand immolation scene of the finale, and she succeeded in getting very near to her intended altitude; but she did not quite reach it. She fell just short of true grandeur, and I have yet to see the ideal *Brünnhilde*—the ideal of Richard Wagner. Of the home personnel in the cast—Frankel as *Gunther*, Moedlinger as *Hagen*, Miss Hiedler as *Gutrune* and Frau Goetze as *Waltrante*—I have spoken in former budgets, and I can therefore pass them over with the remark that they were well within the *cadre* of what may be termed a "model" performance, and that Frau Goetze deserves a special word of praise for the artistic delivery of her difficult scene with *Brünnhilde*.

So much for the artistic success of the performances. The financial one was equally great, if not greater. Not a seat was to be had for all of the productions with the exception of *Rheingold*, and this despite the fact that prices were raised far above the usual schedule. Still they did not quite reach the Bayreuth standard of \$5, or 20 marks, for any and every seat in the house. Here it was from 24 marks down to 2 marks (50 cents) for different seats, according to location. Moreover, it must be borne in mind that most artists sing for very little at Bayreuth, while they demand good sums for their appearance "as guests" in so important an opera house as the Berlin Royal Opera. Six of these guests were engaged for these model performances and the opera house had to be closed on two days for rehearsals two days previous to the cycle, the management thus losing the receipts for these two nights. Thus I don't think the prices of admission were extravagant.

That the public did not think so is evinced in the fact that the house was absolutely sold out, and that so great was the demand for seats that the intendency deemed itself encouraged to give this week a repetition of the *Nibelungen* cycle with the same cast, but at considerably lower prices, to accommodate those Wagner and music lovers whose purses are not quite long enough to pay 18 marks for

a seat in the first rows of the parquet. This week they can have this same seat for 10 marks (nearly \$2.50), which surely is below the New York standard.

No more attentive listener or more regular attendant was there among all the audience than His Majesty the Emperor. He appeared in his box with the Empress with military punctuality at the very minute set for the opening of each performance and remained in his seat to the final fall of the curtain. Also did he listen with rapt attention, and not once during the whole four long evenings did he take his eyes from the stage. The public evidently did not exist for him and he followed the performances with the closest and most fixed attention. I had a chance to watch him very carefully, as during two of the performances, Siegfried and *Die Götterdämmerung*, I occupied a seat in the proscenium boxes just opposite the royal box. After each of the four works the Emperor expressed to Count Hochberg his great satisfaction, and begged him to convey his august thanks to each and all of the artists concerned in the cast.

The three of the seven evenings of the week which were not occupied with the *Nibelungen* cycle I filled out with attendance at concerts, and thus I heard on Tuesday night of last week the third subscription concert of the Bohemian String Quartet in Bechstein Hall. The program offered Schubert's lovely A minor quartet and Beethoven's grand E flat string quartet, op. 127, both of which works were performed in the admirable style which I have so frequently described.

Between these string quartets was placed the novelty of the evening, a violin sonata in B minor, by Oscar Nedbal, the viola player of the Bohemians. It is quite noteworthy that both the second violinist, Mr. Suk, and the violist of this organization are not only performers, but also composers worthy of note. This sonata has very little of the conventional about it, although the former is the classic one. Still the invention, though quite original, is not always beautiful or important. The principal theme of the slow movement, for instance, is not a natural, but a very forced melody; but the final allegro is fresh and pleasing. The sonata was played with a great deal of musical insight and excellent ensemble by Carl Hoffmann, the leader of the Bohemians, and Prof. J. Jirák, of Prague, both of whom were loudly applauded by a numerous audience and the composer enjoyed a special call to the platform.

You will hear the Bohemian Quartet in the near future, and I hope that these four artists will meet with as much success in the United States as they did here, and they deserve it.

On the same evening a local vocal ladies' solo quartet gave a concert in the Singakademie, which I could not attend. I noticed, however, on the program an *a capella* quartet entitled *Das Veilchen* (The Violet), composed by Frank Damrosch and dedicated (as I am told) to these four Berlin ladies. I did not know before that Frank had followed his brother Walter and had gone among the American composers.

Otto Hegner made his reappearance in public after an absence from the concert platform of four or five years in the Singakademie on Saturday night. The long interval the young man had filled out with study under both Carreño and Eugen d'Albert, especially with the latter. The result, let me hasten to say, proved a very satisfactory one and bears out my prediction, made in New York half a dozen years ago, that the handsome boy Otto Hegner, whom you all heard and admired, would turn out the greater pianist, and Josef Hofmann the greater musician of the two prodigies, who at the time divided public favor in the United States.

When I heard Hegner, at the Braunschweig meeting of the Tonkünstler, play in private d'Albert's F sharp minor sonata in the presence of the composer, who was his teacher, I was surprised at the progress he had made. Now this surprise has ripened into something very much akin to admiration. He played the Beethoven E flat concerto with a great deal of virility, big tone and touch, and lots of tempera-

ment. Perhaps there was a bit too much of the latter quality, or it was not sufficiently controlled to please the classicists among the critics. But I can assure you it pleased me, and I am of opinion that just this greatest of Beethoven's compositions for the piano can stand a good dose more of musical temperament than of the so-called artistic repose. I had enough of that in the Sophie Menter interpretation.

Under d'Albert's direction of the Philharmonic Orchestra in the accompaniment to his second concerto, Otto Hegner then gave a truly rousing reading of that beautiful and interesting work. Not even d'Albert himself, or Teresa Carreño, played this concerto as tellingly and with such absolutely flawless technic as did young Hegner, who will surely soon be counted among the first of the coming pianists. He captivated his hearers with the beautiful singing tone in the slow movement, which he displayed upon a superb Steinway grand, with the brilliancy with which he played the electrifying little scherzo episode and the tremendous power with which he built up the climax in the finale. Both artists, Hegner as the pianist and d'Albert as the composer and conductor, were called out more than a half a dozen times at the close of the concerto.

Liszt's *Don Juan* fantasia closed the program, but I hate this rape upon the genius of Mozart so intensely that I could not bring myself to listen to Hegner's performance of this virtuoso piece.

The last event of this interesting and eventful musical week was last night's fifth Philharmonic concert under Nikisch's direction. My complaints about the length of the programs have not availed me any so far, for this concert beat the record of duration. It lasted just three hours and a quarter. Nevertheless the program consisted of only two works, the Byron-Schumann *Manfred* Overture and Beethoven's Ninth Symphony. If it is, as it seems to be, *de rigueur* that we must hear the latter work at least twice each season, I wish that it would be placed on a program the first part of which does not quite consume two hours. After two hours of *Manfred* it is physically well-nigh impossible, at least for an attentive listener, such as I flatter myself to be, to devote all his energy of hearing for still another hour and a quarter upon the reproduction of so serious a work as the Ninth Symphony. Nor do I believe that the general audience is equal to the demands in receptiveness, or the orchestra in vigor and spirit to do itself and the work full justice. Thus it seemed to me last night that in the opening allegro the *maestoso*, spirit demanded by the composer was absent even in the conductor. The second and third movements, however, were superbly performed, more especially the scherzo. The last movement, which was never one of my favorites, though it sounds like heresy to admit such a fact, was finely given as far as the choral episodes are concerned. These had been carefully drilled into his Philharmonic chorus by Siegfried Ochs, and Nikisch therefore found little else to do but to conduct. The difficult and unsingable solo quartet, however, I have rarely heard given worse than on this occasion. Mrs. Gmür-Harloff's soprano is too thin for the part and the large hall; Mrs. Luise Geller has a voice, but she does not know how to sing; Dierich, the tenor with the lachrymose larynx, as dreadful, and Rudolf von Milde seemed out of sorts as well as out of voice. Nevertheless, the very large audience seemed satisfied and even much pleased, for they applauded most vociferously and had Nikisch out upon the platform half a dozen times.

As regards the performance of Schumann's *Manfred*, I have nothing but praise for all concerned, most of all for Nikisch, whose musical and refined conception shone to greatest advantage in this gloomy but exceedingly fanciful work.

As in last year's performance, Dr. Ludwig Wüllner declaimed the *Manfred* text. About this artist I said in a recent issue of THE MUSICAL COURIER:

As regards Wüllner's singing, it cannot any longer be classed among the purely cantatorial efforts. The highly talented son of Professor Wüllner, of Cologne, is a great actor, speaker and only incidentally also a singer. His greatest drawback for the latter qualification is that he has very little voice. His delivery, therefore, is more of a combination of strongly accented, very characteristic and dramatic recitation of the text, musically pronounced, joined to great facial expression, than an actual singing. These qualities he seems to have fostered more and more in the last year or so, and hence, while his delivery of songs is clever, interesting and some-



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times realistic in the extreme, from a vocal viewpoint it is not beautiful or even pleasing. If Willner had a singing voice it would be different. In Schumann's *Manfred* his delivery of the Byron text was irresistibly intense and dramatic; in the delivery of a Schubert Lied, however, Dr. Ludwig Willner is not an ideal.

Willner again succeeded in creating a deep impression, and he was recalled many times after the performance. Still he did not quite duplicate his success of last season in this work, for either he exaggerates more now than he did on that occasion, or else people "are on to" his little game of combining the histrionic art with the declamatory one on the concert platform, and, no longer surprised by this combination, they refuse to be enthused by it. Such, at least, was my own personal experience, by which alone of course I can judge, and I must confess that Willner's *Manfred* this time did not thrill me, although it did not nauseate me, as does Possart's sing-song delivery of this intensely haughty as well as intensely abject part.

Sarasate will be the soloist at the next Philharmonic concert when he will play the Mendelssohn concerto, and the novelty will be Gernsheim's symphony in B flat.

A letter so rare that it is almost unique was recently received by Concert Director Wolff. It was written by a young woman who had appeared in Bechstein Hall as a piano soloist and had found but scanty appreciation.

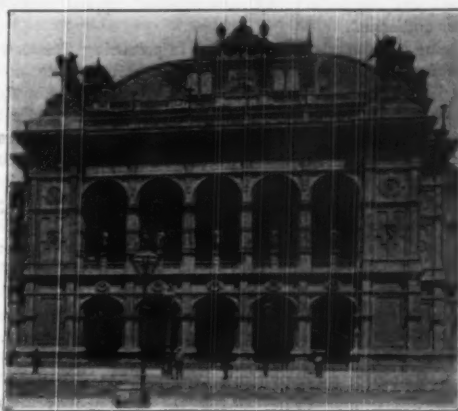
Instead of scolding at everybody, the critics, the audience, the piano, the hall, the weather and I don't know what, as is usually done by artists who score a fiasco, the young lady wrote as follows: "I have not yet seen any criticisms, but I possess sufficient critical judgment of my own to apply it also in my own case. The solitary life in a small place where I had no means of comparison with greater talents had fostered an overestimation of my own talent. Through this public appearance I am now rid of my self-overrating propensities, and know that, despite some good natural gifts, I do not possess a sufficiently solid musical education to enable me to make a showing in larger surroundings than those of which our small town boasts. Thus I return resignedly to the little place of my activity, hoping there to be able to enlarge the present limits of my abilities and to be of some use in my more limited sphere where less is expected of me. Please be thanked heartily for the kind interest you have shown in me. Yours, M. K."

M. K. is O. K., and I believe she will get there yet!

At a recent pupils' Vortrags Abend of the Princely Conservatory of Music at Sondershausen three American brothers, Messrs. Louis, Bernard and Julius Sturm, of Cleveland, Ohio, performed Rheinberger's A major piano trio and Miss Louise Callahan, from St. Paul, Minn., played Händel's F major violin sonata.

The chamber singer Fanny Moran-Olden, whom you may remember as the "foghorn" *Isolde* of the Metropolitan Opera in German season six years ago, has been declared a bankrupt by the Court of Oldenburg. This is quite a novelty here in Germany for singers to go into bankruptcy, as they usually leave that proceeding to their manager.

H. Daniel Visanska, the young violinist and his exceedingly talented younger sister, a piano student, called at THE MUSICAL COURIER'S Berlin headquarters. So did Mlle. Marie Panthis, the Parisian pianist, who will be heard here in recital next week. Reinhold L. Herman came to say goodbye before his departure for New York to-morrow; Ernest Jackson, the New York pianist; H. Samuels, violinist, from San Francisco and pupil of Joachim; Mrs. Cottlow from Chicago, Miss Jessie Shay from New York and Mr. A. K. Virgil, together with the young English pianist Miss Dodd, called. The father of the Virgil Practice Clavier will deliver here in Bechstein Hall this week a couple of lectures on his beneficial instrument, and Miss Dodd will furnish the piano and the click illustrations. O. F.



VIENNA OFFICE THE MUSICAL COURIER,
8 Schösselgasse II., Thur 31,
January 6, 1897.

AS I wrote in my last letter, the two most important premières have been the Chevalier d'Harmenhal and König Chilperic, both of which have been performed in Paris. This Chevalier d'Harmenhal has a little history which I ought to relate:

It fell through in Paris because it did not have sufficient stage support. Then Van Dyck said to Jahn, "Come now, let us take up this opera and show the French what we can do. We showed them what the stage setting of Manon should be and how we made a grand success of Werther; and after the preparations for the Bartered Bride came to nothing we brought that, too, before the world as it had never been presented before. The Princess Metternich has come here with the French journalists to learn from us and tell the Parisians how it must be done. Why should we fail with this opera of Messenger?"

Jahn, after listening to all this, was still rather skeptical, but he decided to try it. So now we have the Chevalier d'Harmenhal, and loath I am to say it: it is true, and pity 'tis 'tis true, that it is after all a failure. One feels positively horrid in saying this when one thinks of Van Dyck's splendid performance, of all the art, time and money wasted on the stage setting and of Jahn's superb directing. But when the most is said that can be said, it was none the less a failure—tedious, languidly ennuying in the extreme. To use the words of the *Fremden Blatt*, Van Dyck must have heard this opera through the ear of friendship.

I do not know whether this opera has been reviewed in your columns before, but I will at the risk of repeating give a short sketch of the plot.

According to the French understanding of the term, which is with them purely technical, this is a "comic" opera in three acts after Dumas and Maquet, arranged or dramatized by Paul Ferrier, German by Kalbeck, music by Messenger. The scene is laid in Paris about the year 1718, in the regency of Philippe, of Orleans. Chevalier Raoul d'Harmenhal, one of a number of conspirators against the Regent from Spain, among whom are Richelieu, Pompadour, Roquelfette and Abbé Brigand, falls in love with Bathilde, the daughter of an old librarian of the king whom he meets at the house of the *Duchess de la Maine*, and again at the house of Mme. Denis. In the second act he is discovered with the other conspirators by the Regent, who, by invitation, is spending the evening at the house of the charming Mme. d'Averne, and who, suspecting that they are lurking in ambush before the house, follows the example of his little page and climbs over the tops of the adjoining houses on his way homeward, thereby avoiding the street, and from the house tops summons the conspirators to appear on the morrow before the police. In the fourth "picture," the father of Bathilde discovers the names of the conspirators in a paper sent him by the Prince Liothnay. Later he is brought home in chains by gendarmes on pain of imprisonment if he does not deliver up the paper, and also the imprisonment of his daughter. On coming in he finds the Chevalier d'Harmenhal himself, pleading his suit be-

fore Bathilde, and explaining the probable terrible fate which awaits him.

The old father struggles between his love for his daughter, sympathy for D'Harmenhal and his desire to escape imprisonment. D'Harmenhal persuades him to give up the paper and he delivers it and himself into custody.

In the third act Bathilde appears before the Regent pleading his promises (in a letter written once to her mother as a reward for the saving of his life by his father) that in their time of need he and France would prove their helper. The Regent had granted the marriage of D'Harmenhal with Bathilde before his death. At this moment he sends for D'Harmenhal and during the preparations for the marriage ceremony listens to the story of Buval, the old librarian, Bathilde's father, who has forced his way into the palace. A curtain in the background rises and reveals the scene of the ceremony in the chapel. D'Harmenhal, now prepared to meet death, comes down from the altar steps with Bathilde on his arm to hear his death sentence before the Regent. He is surprised by receiving instead his pardon through the magnanimity of the Regent, who, in the struggle between his duty to France, his desire to fulfill his promises to old Buval and his fear lest he may betray weakness in pardoning D'Harmenhal, decides for the latter, and thus makes the happiness of the two lovers and wins their eternal gratitude.

As to the music of this opera, Miss Perry, a pupil of Wm. C. Carl, the organist, has kindly consented to write out also the "Notes" for this week. Her accounts will be found entirely accurate and I hope interesting. I will only add a word about the orchestration, which was left almost entirely to the stringed and woodwind instruments. The horns, trombones and percussion instruments are used but a very few times in the course of the whole work. Jahn's masterly directing brought to light, and in the best light, any piquant or interesting combination that is in the score. Messenger seems to have kept out of the way of melody as exclusively as possible; and still Van Dyck and Jahn will "never say die."

They do not like to suffer defeat before the Parisians and to hear them crowing over the Viennese. Indeed Jahn himself is now really in love with this opera, and as love is blind they will continue to love it whether the public does or not. To their great credit be it said that if it has failed here with such a magnificent stage setting and the noble efforts of Van Dyck and Jahn, it will never, never succeed anywhere else.

König Chilperic is one of the most novel, the most interesting, the most humorous of the new operettas—new to Vienna, for this has already been given in Paris.

The history of those remarkable Merovingian kings has afforded much material already for the drama and opera. König Chilperic, his brother Sigbert and his sister-in-law Brunnhilde, and last, but by no means least, his shepherdess love, Fredegunde, keep us charmed, laughing, delighted and amused to the very end of the play. I only wish I had time and space to write out the whole parody, it is so intensely amusing and funny. The whole interest of the plot centres on the story and fate of the little shepherdess Fredegunde, whom König Chilperic takes from the fields and brings to his palace in the capacity of laundress to the court. The charming Stojan, of whom I have often written before, takes this part. As the little shepherdess, delighted with the attentions of royalty, she is the most bewitching child imaginable. Her talent for parody, her voice more like a bird's than anything human, her personal charms, especially her naiveté, make Stojan deservedly the cynosure of all eyes and a delight to the ear. My powers of description seem positively meagre, and I might exhaust every hyperbole in attempting to do adequate justice to this elf of beauty. Stojan turns one's head. Director Janner enjoys the enviable credit of being the first to discover her talent and beauty as she was singing down in some out-of-the-way place entirely unworthy of her great gifts. The temperament she displays when König Chilperic tires of her and sends her away from the palace in order to marry Goldsmith is worthy of a much larger field.

One must see it to appreciate the fun of the situation

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when *Fredgunde* "moving out" brings in all her belongings through the august reception room of the court, as the back stairs proves too small, and the lords and ladies amuse themselves with playing at football with her household furniture.

The music is, of course, light and Frenchy. Hervé, the composer, is widely known. *Chilperic* dates back to 1870, when it was first performed in Paris, as I have said. Last year it was unearthed from the dark recesses of the archives where it had been buried for a quarter of a century, and now after all this neglect it has enough strength to outlive a hundred performances.

A writer has characterized this as a "fresh, healthy, blooming work from the 'flowering season' of the operette, a valuable discovery in an epoch sterile and barren in production."

Years ago before Offenbach put Hervé in the background, when the latter had given the name *Folies Concertantes* to the little theatre in the Boulevard du Temple, in Paris, and then and there inaugurated this diminutive genre of musico-dramatics. Pouglin called this music *Musiquette*, and Hervé's muse he named *Musette*. Nothing could be more charming than this musiquette from Hervé's musette, in all the delightful parts of *Chilperic*. It is difficult to choose any particular selection for praise, it is all so deliciously spirited and melodious. *Fredgunde's* legend of *Chilperic*, the entrance song of the *King*, the quartet song à la Sullivan, *Immer, immer, immer, immer*, *Chikanirst du Mich*, in the first act; in the second, the *Butterfly Song* of *Chilperic*, his tragico-comic farewell song with *Fredgunde* and the bolero of *Golsmithe* (Frl. Pivarz); and lastly, the ridiculous parody and farewell song by *Fredgunde*, the hit of the evening, together with the Song of the Conspirators (terzette), *Fredgunde's* march, a ballade for male quartet and an Oriental march, &c.

Ferron's conducting was excellent, and indeed much of the music owed its success to Ferron's admirable reading, if one can use so dignified a word. The stage setting was fully equal to anything I have seen at the Court Opera. Much was added in the line of Vienna localisms and amusing anachronisms as, for instance, the telephone in the year 500, to enhance the fun. Spielmann, another star in the Carl Theatre, ranks next to Stojan in his excellent performance. He was the picture of the Frankish *King*, with his long blond hair, that we, as children, saw in our fairy story books. Jauner, Stojan and Spielmann were all called out many times, and all three shook hands in mutual acknowledgment of the other's share in the success of the première.

The concerts have been legion, too numerous to attend. Special mention will be made in my next of Eugene Gura's *Löire Abend*—a brilliant affair to commemorate the one hundredth anniversary of the *Löire's* birthday. The Fitzer Quartet with Ignatz Brüll, the last Philharmonic concert, when Rivarde from Paris played the inevitable Mendelssohn concerto, and the first performance of the opera *Igo* by Borodine was given; and the excellent concert of the Bohemian String Quartet. I should also have mentioned the last evening of the Tonkünstler Verein, and, if time and space allowed, the numberless bits of theatre gossip—Kapaerzi's quarrel with an artist in the Theatre un der Wein, Schläger's intended leave-taking of the court Opera this month, &c.

EMMELINE POTTER FRISSELL.

CONCERT NOTES.

The concert of Miss Gisela Springer, assisted by Fräulein Coulon and Prof. Willy Thern, who is well known to the Vienna public because of his association with his brother, Louis Thern, in their ensemble playing on two pianos, took place on Wednesday evening, December 2, in the Veleiner Musikverein's-Saal. Miss Springer possesses a charm of

manner and degree of temperament which appeal strongly to her audience.

Owing to the unavoidable delay in procuring tickets we were unable to secure seats for the Joachim Quartet concert. According to reports, however, there was a full house and the utmost enthusiasm. There was quite a dramatic scene at the close, when the Princess Marie went forward to congratulate this great master and king of the violin, and allowed her hand to be twice kissed by him. Joachim, since his paralytic stroke, seems to be failing. His bow arm and fingers are consequently getting stiff. His intonation, too, was sometimes very faulty and there was on this occasion some decidedly bad scraping.

A great jubilation in the house was reported. After the harp quartet Joachim was called out repeatedly and was bombarded with applause, bravos and cheers without end.

C. DE RAPELJE PERRY.

Clary Re-engaged in Montreal.

MISS MARY LOUISE CLARY, the contralto, sang with the Händel and Hayden Society in Montreal, December 10, in Barnby's *Lord is King* and a miscellaneous program. So great was her success that she was immediately secured for a festival engagement in that city in April. Newspaper comments were as follows:

Miss Clary's contralto is a noble organ—rich, of wonderful breadth and sweetness. She became an instant favorite, for the delicacy and strength and cultivation which marked her efforts.—*Montreal Daily Witness*, December 11.

Miss Mary Louise Clary has a glorious contralto voice, solid heavy, rich and of great range; she sings with much sympathy, and was altogether pleasing. * * * In the devotional Hosanna of Gramer she was especially good.—*Montreal Herald*, December 11.

Miss Clary, the contralto, is really a remarkable artist. Such a powerful voice, deep and rich, is a rarity. She made the Windsor Hall ring with her solos, and was enthusiastically encored.—*Montreal Gazette*, December 11.

Sousa as a Record Breaker.

THE present is the record-breaking period of all time. All sorts of persons are constantly breaking all sorts of records, if one may believe all the reports that take wing and fly to the uttermost parts of the earth.

John Philip Sousa is the very last record breaker to be listed. He had no record to smash but his own, however, and this he has proceeded to do with a vigor and finesse that are admirable.

His new season has begun with a rush of business, in almost every place so far, that lays away his former proud records as insignificant. Reports seemed improbable; thereupon THE MUSICAL COURIER hunted up some facts and figures that are official, so that their accuracy cannot be impugned.

The season opened December 21. The first week's business netted \$11,576.25. Two days' business at the Academy of Music, Philadelphia, almost reached \$7,000. The Sunday night succeeding (January 3) the ticket sellers at the Lafayette Theatre in Washington, D. C., were stopped, from continuing the sale by the managers, as no more people could be admitted to the theatre. On Monday evening (4th) Music Hall, in Baltimore, held one of the greatest audiences ever yet gathered within its walls. There were between 3,000 and 4,000 persons at the concert. Receipts nearly doubled those of some hitherto famous performances. Right on down the line southward a proportionate volume of business is maintained. It is phenomenal—even for Sousa. It is a clear case in real business of Sousa overwhelming Sousa—a la El Capitán.

The present tour will cover 21,000 miles of travel—Halifax to the Gulf, Bangor to San Diego, ending June 13 at Boston.



THE MUSICAL COURIER, 8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES, JANUARY 2, 1897.

RYTHM IN LATIN HYMNOGRAPHY.

Toute la vie de l'homme a besoin d'eurythmie et d'harmonie.—PLATO.

THIS word "Eurythmie" always occurs to me in connection with the lives of the best artists over here; their varying activity and opinion, their charming harmony in personal association, and the unrestricted merging of all individual differences before the first great cause for which all are working.

It is a sort of balance of proportion between the varieties of grace and the rigidity of truth, a cadence unconsciously effected by obedience to laws higher than personal interest, the result of which is perfect conventional harmony.

For instance, here in Paris are three distinct schools of plain chant with their respective heads, Dom Pothieu, of Solesme; le Père Dechevrens, of Switzerland, and l'Abbé Teppe, all working toward the one object—the restoration of ancient religious music to serve as a model for the purification of the modern. To realize the severity of the adherence each to each one must realize the responsibility which every first-class French musician feels in keeping his ecclesiastical or spiritual musical sentiment free from the influence of human passion and feeling as found in mundane composition whose appeal is wholly sensuous and material; also that no schism is so marked as that which is based on shadings of idea. Crude differences may be softened and resolved toward each other; in case of fine distinctions the adherence must be strenuous. The distinctions in plain chant doctrines are based chiefly according to the different degrees of light and dark arrived at in a subject which is almost wholly in the dark; a subject which is indeed almost a "creation" in view of the meagre threads of fact existing between the present and the past of this old, old art of harmony in sound, which began when the worlds were first tossed into space.

We all know what a religion has been made of this subject of plain chant restoration by M. Alexandre Guilmant in Paris, and we know likewise with what an almost martyr-like tenacity the youth and talents of M. Chas. Bordes have been consecrated to this cause; also that the Schola Cantorum, a society for study and research in the line of restoration, has been established here by these and other kindred spirits tried and true. Their investigations are based on the theories of Dom Pothieu.

One of the strong articles in the creed of Père Dechevrens



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is Rhythm! Rhythm! and again Rhythm! as the backbone of all music, spiritual or material, and the basis of all restoration in antique form. To him is attracted naturally the great Swiss scholar Lussy, whose musical treatises have been found of such value by the French Academy that some half dozen of them have been published at a state expense of some 25,000, 40,000 and 50,000 francs each. Among them is one on Rhythm, a profound and formidable exposition of the place this occult principle holds in the attraction of musical composition.

But the Schola Cantorum needed a professor of the chair of Rhythm, and M. Lussy was called by M. Guilman to fill it, and M. Lussy accepted, and is shedding the light of his wisdom on the heads of bishops, priests, apostles and musicians of the Dom Pothieu faction every week over by the classic Gare Montparnasse.

In view of the conditions this act of M. Guilman shows the elevated intelligence and liberality which mark the art spirit of the man. M. Lussy's acceptance bears the mark of satisfaction in this great compliment from confrères of another "faith," but likewise the dignity of conviction, which, while guarding its boundaries, has no thought of impinging it upon that of others while fulfilling his cherished duties. M. Bordes expresses his delight that what he could scarcely have dared hope for has really taken place, in giving them a collaboration without which the high designs of the scholar could be but partially accomplished. And the three letters expressing these three things are veritable pulsating cadences in the exquisite symmetry of elevated motive, in the grand Eurythmie of real true art comradeship.

The work done by this M. Dechevrens, as shown forth in a brochure on the subject by Mr. Lussy, is simply gigantic. He bases his work on the principle of the concordance of musical form with the form of the text for which in ancient times it was composed, and calls this concordance rhythm. It is composed of measures, as measures are composed of time. There are long rhythms and short rhythms, as there are long and short verses (phrases). As Rousseau and Aristoxenus, he takes the "time" or metric foot of the Greeks as the unit of measure, simple and compound. Then he exposes the laws of rhythm, takes the feet or "times" in form of measures, of verses and of rhythms; then traces and reproduces the different forms and combinations of rhythmic schemes, of periods and strophes, as found in the poetry of the Greeks and Latins of classic and popular ages from Pindar to the Moyen age.

Stop and think for an instant what erudition (not to speak of gift, time and other qualities) is necessary in order to draw from the storehouse knowledge of facts, theories sufficiently sound on which to base reformation and restoration! Think of the accumulation necessary! Think of the selection, the rejection, the acceptance necessary to the premises to be based upon them!

Yet all this knowledge, this sagacity, the patience, endurance, carefulness and wisdom play but a part in this tremendous work of musical restoration. I speak now of all schools, not of this particular one. These gigantic efforts of wisdom and will are but means by which an almost divine intuition places itself so in harmony with the past that it

can snatch truth from the darkness of lost things, and place it upon modern canvas so that the future may learn from the past. In tracing the manuscripts of these men here in their tireless work, I am awed by the conclusions reached by leaps of thought alone, by pure instinct, intuition, inside light, born gift, aided by the friction of thought on thought in one concentrated channel. I tell you this work of restoration is a great two-thirds of it creation. None but genius could have the hardiess to pursue it; none but genius could receive the light of perfect conviction which makes their perilous stepping ground.

From ancient manuscripts little short of Greek stenography, in various colors, tones and modes all different from ours, a sort of framework of notation is created which in many cases remains little more than a succession of whole notes or unformed melodic matter, from which chaos spheres of intelligent musical thought are to be evolved. Here is M. Dechevrens' special field. In one example, for instance, he searches first the strophes, then the verse, a first and second motive from the two parts of the first strophe, and the second must be similarly formed. So on to the sequence, when comes the division by verse. But there is no rule of ancient metric to aid in this search. Other indirect means must be employed. For instance:

1. The melodic movement, in which pauses may be formed and which generally coincide with the verse.
2. The usage of the time in writing, when not more than three or four verses of seven or eight syllables each were the mode.
3. A sort of response movement indicating repetition.
4. Sometimes the assurance of rhymes in final syllables of the verses.

Reasoning out from these "symptoms" he produces an introduction of two phrases, a first and second strophe of two phrases in each part, a sequence of eleven strophes, a prelude and a clauseure; and later still this evolves into a perfectly intelligible musical arrangement in 2-4 time of four bars in the first and six in the second part, in half and quarter notes, with rests, holds and measures, properly divided by bars, that any choir boy can sing at sight.

By this same method of procedure this same scholar has resurrected, reconstituted and published over 130 hymns, sequences, &c., all ready for use, and is now busy with a transcription of all the chants used in the Catholic liturgy.

The M. Lussy cited above is a typical Sylvestre Bonnard, a man with a passion for a book, for a thought, for a discovery. More of a writer and thinker even than reader, he has still the faculty of putting his finger upon the right volume at the right time to aid his investigations, which amounts to an instinct. "I vow to you," he says, "that I can smell a book that I need when passing in the vicinity!"

We doubt this could be literally true in public libraries or in the motley collections which fill the queer little quai-bins that frame the Seine; but anyway this was how, in trudging along one day under the trees of the Quai Voltaire toward the Institute cupola, he suddenly dodged aside on the sidewalk toward the little stone wall, and running his long, thin fingers along the unsorted backs of the tough little outdoor volumes, halted over one marked Chabanon. He had never seen the name, probably never could tell why

the few sous were exchanged for that particular book instead of—Tiens! Hanslick!

A few years ago he had devoured at a gulp a book called "Beau Musical." Few books in his lifetime had so electrified him with its enthusiasm, its youth, its hope, its allusions and its ignorance. He read, he re-read, he lived in the book for a time, and highest test of all—he lent it. The exalted impression faded as impressions do. They were revived later by the most bitter critiques against the works of Wagner by the same author, and he queried, "How can it be that one who in one year could lay such stress on the specific essence of music could fail to be inspired by the musical beauties of the Giant?" This impression, unanswered, elikewise faded.

Here to-day, lying under the bright sunlight on the little quai-bin by the Seine, was, if not the direct answer, at least a significant token. The beautiful work of Hanslick, which was one of the surprises of the day in the musical world, was a copy in thought, oftentimes almost in word, of a work printed over a hundred years before by the French writer Chabanon, and entitled Music Considered in Itself and Its Relations to the Languages to Poetry and to the Theatre.

In effect parallel columns traced from the two works indicate, if not a close copying, at least a close reading, or who knows but a close garnering of thought, a conscious or unconscious husbanding of it, and a later transference of title.

At least, so runs the story as told by the Swiss bookworm himself in his unique and picturesque manner. No harm can be done in repeating it, as it has already been told in a tiny brochure a few months ago under the title: Chabanon Precursur de Hanslick. FANNIE EDGAR THOMAS.

Notes from Nice.

2 RUE CROIX DE MARBRE, 1
NICE, December 23, 1896.

THE season has commenced earlier than usual this year, owing no doubt to the bad weather elsewhere. The opera has been passed upon by the theatre commission, and the following artists accepted: Mmes. Lyvenat and Talexis, dramatic sopranos; Brazzi, leading contralto; Emelen, light soprano; Messrs. Scaramberg, Fonteix and Deville, tenors; Stamler and Berriel, baritones; Boussa and Galnieri, basses. Mme. de Beridez, second contralto, and Boyer, second tenor, have yet to finish their debuts.

The season opened on November 26 with Les Huguenots, in which Mme. Talexis (*Valentine*), Scaramberg (*Raoul*), and Boussa (*Marcel*) achieved a marked success. Emelen (*La Reine Marguerite*) and Berriel (*De Nevers*) and Laporte (*St. Bris*) were not equal to their rôles.

Tannhäuser served for the rentrée of Mme. Stella Brazzi (*Venus*), Fonteix (*Tannhäuser*), Stamler (*Wolfgram*), and the début of Mme. Lyvenat (*Elizabeth*) and Galnieri (*Landgrave*). It was a much better balanced performance than the Huguenots, and proved a merited success for all the artists. La Favorita served for début for all the understudies, but the less said about this performance the better.

Hamlet, given for the second début of the light soprano (Mlle. Emelen), was saved from total shipwreck by Mme.

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Brazzi, who took the part of the *Queen*. This excellent artist has come back to us a better artist than ever, a more perfect singer than in the past, and whose voice made more flexible by serious study and constant work, charmed us most delightfully. Stamler (*Hamlet*) should not be criticised, as he sang *Wolfram* the night before. Boussa (*the King*) was not as good as in the *Huguenots*.

Verdi's well-worn *Trovatore* was given for the debut of the tenor Boyer who pleased the gallery with what they supposed was a high C, but was really B flat. Nevertheless he came out of the ordeal very well. Mme. Lyvenat made an excellent third debut as *Leonore*. Mme. Brazzi as *Azucena* showed once more her great talent as a singer and tragedian. Mr. Stamler (*Le Comte di Luna*) was not quite up to his usual standard, owing to a cold. The ballet under the direction of Mlle. Stichel is always admirable and a great attraction to every opera in which it has a part.

Faust has just been given with Mlle. Emelen, (*Marguerite*) Scaramberg (*Faust*) Boussa (*Mephisto*) and Berriel (*Valentine*). Scaramberg and Boussa achieved a merited success. The others fell far short of mediocrity.

There is a very strong feeling here against Mlle. Emelen and M. Berriel, who through influence and intrigue have been accepted by the theatre commission. Neither of them please the public. *Le Cid*, by Massenet, will be given this week. Lohengrin to follow. TH. PUGET.

A Chat with Carl Bernhard.

MR. CARL BERNHARD, the bass-baritone, is established in a convenient studio at 157 East Forty-seventh street, New York. A brief chat with Mr. Bernhard will not only convince one that he is a good all round musician, but that he is quite as good a singer himself as he is a teacher of singing. He has a voice of remarkable range, vibrancy and flexibility, which he can adapt with equal certitude to the declamatory recitative of a Wagner hero or to the virtuosic measures of one of Rossini's buffo heroes. In a word, he is an artist with a wonderfully good native organ, trained under Stockhausen, which he is able to put to the most facile use.

Mr. Bernhard has come to New York with a view principally to teach. When asked why he had spent seven years in America, of which the last two months had only been passed in New York, he replied that as he had come to this country on the particular recommendation of Georg Henschel, by which his introductions all led him to Chicago, he went there direct, and while he has made a successful enough career he has come to the conclusion that New York offers him a better field. This is an excerpt from the letter of Georg Henschel recommending Mr. Bernhard:

"He sings most tastefully and, what is more, knows how to use his voice as well as those of his pupils."

Before leaving for this country Mr. Bernhard lived and taught for a long time in London.

Richard Gompertz, professor of violin at the Royal College of Music, London, England, himself a former pupil of Mr. Bernhard, writes:

"His method is based on sound musical and vocal principles, which may be depended upon to lead to success."

Mr. Bernhard arrives here now directly from Chicago and the South, as in his direction of choral societies and lessons to distant pupils his work carried him constantly from the main centre of his activities. He conducted in Memphis, Tenn., a maennerchor of thirty-six members, which took first prize in a singing contest in Alabama. Twelve representative members went and brought Mr. Bernhard back the silver wreath of conquest. Mr. Bernhard also shows with great satisfaction a handsome baton presented him by this maennerchor, which fully realized the benefit it had derived from his instruction.

Always liking to combine choral with his solo training, Mr. Bernhard has established a ladies' choral class, which meets at his studio in New York. As a singer in concert, church or oratorio Mr. Bernhard is equally successful. In Chicago he was the solo baritone of Bishop Cheney's Christ Episcopal Church for many years, but it is as a teacher of the voices that Mr. Bernhard deserves first to be considered. Mr. Georg Henschel said of him he knows well how to use his own voice, but he knows much better, if possible, how to teach others to use theirs.

A wide future should await Mr. Bernhard's talents in New York, where abilities of his nature are in demand. We append from a large number of press notices a few of the more recent ones obtained since he left his native Germany:

THE BRIDE OF MESSINA.—Schiller's tragedy, The Bride of Messina, forms the subject of an opera by Herr Bonawitz, which was given for the first time in London on April 23. The part of *Don Manuel*, one of the two brothers, was taken by Herr Carl Bernhard, who was excellent. He throws his whole soul into the music, and he gives special attention to the important point of distinct articulation.—*London, Magazine of Music*.

... We wish to mention Mr. Carl Bernhard, our new baritone, who sang two songs, one of Schubert, The Inquirer, and a song by Hoffmann. The powerful voice is not only of a beautiful mellow quality, but also excellently trained. One may justly say of him, "It is the interpretation which brings the singer to favor," for rarely have we heard a singer who combines with great expression such excellent enunciation.—*Chicago Staats-Zeitung*.

Mr. Carl Bernhard, who sang at Wolfsohn's chamber music concert, has a voice exceptionally rich in quality and steadiness, which he uses with artistic finish. He sings with expression and intelligence, and his songs, by Schubert and Hoffmann, were a very enjoyable feature of the evening. He responded to a quite warm recall with an Italian song by Pergolesi, playing his own accompaniment, as every singer ought to do when so responding. Otherwise the response is too obviously "cut and dried."—*Chicago Times*.

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BROOKLYN OFFICE, THE MUSICAL COURIER, 1
539 Fulton Street, January 11, 1897.

THIS has been one of the busiest weeks that music lovers have experienced for a long time; not alone quantity but quality has commanded their attention. Romeo and Juliette, by the Metropolitan company, was presented at the Academy of Music to one of the largest and most brilliant audiences ever assembled there. The presentation was given with as much care as any of the New York performances, and the company appeared to the best advantage. Melba, of course, received an ovation and she deserved it. Her voice never seemed in better trim. As Romeo Salignac had a glorious opportunity to give us an idea of a French devoué, and he did not lose the opportunity. Plançon was in magnificent voice and elicited very much applause in the role of Friar Laurence. Campanari made an ideal Mercutio, and in vocal power was perhaps the most satisfactory among the men of the cast.

On the 19th Lohengrin, with Emma Eames as Elsa and Cremonini in the title rôle, will be presented. Mancinelli will upon this occasion conduct, as he did last time.

The third concert of the Seidl Society was by far the most brilliant success of the series. The program, of exceptional merit, was presented in a manner that would leave the possibility of excelling it almost out of question. Young Huberman played like a master—in fact, I never heard him play with such finish and such virile conceptions, to say nothing of his colossal technic. He played the Goldmark concerto, and the second appearance on the program was in the Jigeunerweisen of Sarasate. In the latter he was accompanied by Mr. Simmons, who is his own accompanist, and who in this capacity is extremely good.

Mr. Riedrich played the 'cello solo to the serenade of Volkmann, which was given with very good effect. I might say cursorily of this composition that in the early part it is rather open in harmony, and later, whereas it is replete with beautiful passages, there is much incoherency and repetition. Probably the number eliciting the most interest was from the pen of Mr. August Walther, who is a resident of Brooklyn, and who has an enviable reputation as a musician. Upon the story of Longfellow's Hiawatha has Mr. Walther built his symphony, of which Chibiab's Love Song and Wedding March were presented. The orchestrations (by himself) were grateful to the ear, and in the kettledrum and cymbal effects were not offensive by an over-weight of noisy realism. To one who, knowing the character of the Indian dances as I do from personal observation, Mr. Walther's work can only command respect for drawing art out of barbarism without robbing it of the wild piquant flavor.

The program also contained the Prelude to Lohengrin and Siegfried's Rhine Journey from the Götterdämmerung, the tribute which Mr. Seidl never forgets to pay the immortal Wagner, and Saint-Saëns' symphonic poem Phaeton. There was an occurrence which baffled the understanding of the audience caused by the omission to have a piano there for Huberman's accompaniment, but Wissner

demonstrated that he could furnish pianos while you wait. This was, by the way, a great kindness in Mr. Wissner, because his piano was not to have been used.

Notwithstanding the strong counter attraction at the Academy of Music, Association Hall was well filled on Thursday night to hear the Dannreuther String Quartet, assisted by Mr. E. Scheck, clarinet. They gave an interesting and highly enjoyable program, played in a clean, sound, musicianly, intelligent manner. The Mozart Quintet in A major was a most beautiful work, beautifully played, particularly the larghetto. The Napravnik Quartet was a very pleasing selection. The larghetto movement is full of deep sentiment, and the vivace is fiery and Slavic in character. Both of the soloists, Mr. Dannreuther, violin, and Mr. Schenk, 'cello, played artistically, and earned no end of encomiums.

The Choral Club, with Mr. R. Huntington Woodman as conductor and Mr. David Bispham as soloist, gave a concert, but I did not hear of it until it was over, so I can give no account of it.

Among Brooklyn's foremost teachers easily stands Mr. Frederic Reddall, who has gained an enviable reputation and position among those best qualified to judge. The possession of a voice of magnitude under an intelligent control, and the ability to pass this quality into the understanding of his pupils, is to what can be attributed the success of the débutantes who grace the programs of his matinées musicales. Last Saturday, assisted by Miss Annie L. Walker, soprano; Mme. Flavie Van den Hende, 'cello; Mrs. W. H. Burger, contralto; Mr. Frederic Reddall, baritone; Mrs. Blanche F. Whitaker, accompanist, he gave the third of his interesting recitals. Miss Annie L. Walker sang an aria from Lucretia Borgia in a most enjoyable manner. She is gifted with a very clear, pure soprano, under excellent control, in addition to a brilliant coloratura. Mrs. Van den Hende contributed much enjoyment to the program, although unavoidably all of her numbers were changed.

At the first annual meeting of the Temple choir, of which Professor E. M. Bowman is director, a bust of Händel was unveiled. The bust was presented to the choir by the respected directors, as a token of appreciation for its remarkable fidelity, the attendance for the year having been over ninety-seven per cent., a record perhaps unparalleled in an unsalaried organization. The exercises were interesting, and consisted principally of selections from Händel's masterpieces and addresses.

Miss Bessie Bowman sang He Shall Feed His Flock. Why Do the Nations was sung by Mr. Elbert C. Martin. Professor E. M. Bowman played the Pastorale symphony. Many of the choruses were given by the choir, and among the addresses was an especially interesting one by Mr. Chas. M. Skinner on the Works and Life of Händel. The librarians and other working officials of the choir were each remembered by Professor Bowman in personal gifts, and the second year of the choir was begun with the good feeling and high hopes that has characterized the first.

Before severing connection with the widely known Sousa Band Mr. Thomas F. Shannon, the well-known and valuable assistant of Sousa, was presented with a very handsome gold medal with a large diamond centre, by the band in appreciation of his worth. The decoration and presentation was made by Mr. Sousa himself on the night of the concert. Mr. Shannon has succeeded Mr. Fohs as bandmaster of the Twenty-third Regiment, with headquarters at 539 Fulton street.

The Berkeley Institute is to be congratulated upon its acquisition of Miss Louise Mundell as teacher of the advanced class in the vocal department. This department has seventy pupils enrolled, and a wiser selection could

probably not have been made, as Miss Mundell enjoys much respect and admiration.

One of the old musicians of Brooklyn, I. N. Soper, passed away last week after long suffering with consumption. Mrs. Grant, of Holy Trinity, was one of his pupils, as also Mr. Robert Roughsedge, musical director of All Souls' Universalist Church, and Miss Emma Ostrander, of the Episcopal Church of the Good Shepherd.

The Cantata Club, under the direction of Mr. A. Gérard Thiers, will give its first invitation concert on Tuesday night. The club will have as soloists Wm. J. Lavin, tenor, and Giacomo Quintano, the young Italian violinist. The fifth song recital to occur on Thursday evening, January 14, is to be given by Emma Juch and Victor Herbert, 'cellist. The soloist to appear with the Boston Symphony on Friday night, January 22, is Pol Plançon, and of the afternoon concert, Miss Toulouquet. The Brooklyn course of Beethoven lectures by Dr. Hanchett begins on Tuesday at 2 o'clock p. m., and will take place in the Art Society Building on Montague street.

Abram Ray Tyler gave an interesting organ recital on Saturday afternoon at New York Avenue M. E. Church. He was ably assisted by Albert E. Angus, baritone, and Chester H. Beebe, pianist. EMILIE FRANCES BAUER.

Mme. Carreno.

IT was certainly delightful to see our beautiful Mme. Carreno once more seated at the piano in her own city, and before a Philharmonic audience which packed Carnegie Hall; and it was still more delightful that her return is a triumphant one, and that she comes back to us with the artistic indorsement of all Europe. We knew she was a genius of the first rank from the beginning, but it is pleasant to have our opinion confirmed by those who are better judges than ourselves, although, for my own part, I have always agreed with a remark once made by one of the pupils at Tausig's conservatory. Said she: "Publikum ist Publikum, die ganze Welt über" (Public is public, all over the world). If you can whirl a great audience off its feet in one place, you can do it in another.

One realizes this when one goes to hear Moody preach. There is always the enormous crowd, whether he is in London or New York, or any other city. The reporters tables are barely squeezed in, and there they sit scribbling for dear life, taking down the words as fast as they fall from the lips of the great evangelist. It is really impressive to be asked "not to come to hear him twice in the same day, so as to give others a chance!" And this for a sermon! One might think one were going to the opera. So much for the power of genius, for it is that, and not religion, which draws people to Moody. Other men are as good as he, but they have not his imagination and power, nor his originality of thought.

To return to Mme. Carreno. She played Rubinstein's D minor concerto in a manner that was perfectly crushing. This concerto is a specialty of Mme. Bloomfield Zeisler's, and one could hardly wish it better than she plays it, so entirely does it omit Mme. Zeisler's individuality. But it must be admitted that in the two cadenzas and also in the long chromatic scale in the last movement Mme. Carreno rose to the dizzy heights of virtuosity and grandeur. Such a cataract of feeling, such a lava stream of fire did she pour into the first cadenza particularly that it positively made one feel "queer" and forced the tears. ("Hysterical" would be the proper word, if Paderewski were the artist.) Climax could go no further. It was the nobility, the spontaneity and the plenitude of her nature that were expressed by her fingers; that greatness of soul, in short, which always commands the homage of the world. AMY FAY.



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NEW YORK, January 11, 1897.

BEECHER used to say, "You can't get a quart in a pint measure," referring to man's mental (in) capacity, and this applies as well to the problem which here confronts me.

My editor says "Only two columns this week, Mr. G. G." (which the same stands for the above caption, just as we write pup for "pupil," &c.), and here I have at least four columns of "stuff" (no, not stuffing), as ye printer calls these literary gems of mine!

Writes K. M. R. to me from Buffalo: "I never enjoyed a journal as I do *THE MUSICAL COURIER*, and feel at the end of the week that I have not half devoured it! I have the most intense yearning, after reading your *RAconteur* column, *Gossip*, &c., to 'pack up and git' to Gotham. It is no wonder, after these many years of reading your paper, that musicians move to New York!" Exactly.

Mr. J. Frank Leve is a talented and energetic young American pianist and teacher, for four years a pupil of the late Neupert; with twenty of his pupils he gave a concert in Chickering Hall last Tuesday, which drew a full house. Sundry persons of various ages, ranging from eight to twenty years, participated in a very varied and interesting program. Miss Bessie Bernstein, played Chopin's *Fantasia Impromptu* brilliantly; Mr. Frank Cohen, excelled in his performance of the Liszt *E major Polonaise Héroïque*; young Eli Nathan played *Serenade*, Jensen; *Melodie in F*, Rubinstein; *Träumerei*, Schumann, surprisingly well for a twelve year old, and little eight year old Hilda Lewin showed what talent and practice together can accomplish in the *Prelude No. 5*, by Chopin, and a Mozart *andante*. Another important number was the *Moonlight Sonata*, played by Miss Estelle Schlesinger, with individuality and understanding. Apart from those just mentioned, the following also participated, either in solo or ensemble numbers: Misses Dorothea von Bremen, Hedwig Wormen, Lillian Arnstein, Lillian Jacobs, Helen Hildesheimer, Bertie Stein, Gertrude Cohen, Mabel Siegel, Gertrude Mayer, Lillian Dorman, Sadie W. Satenstein, and Sydney Ballin. Miss Minnie Louise—I once knew a girl who persisted in writing this name "Lousie"—Miss Minnie Louise Wittkowski, soprano, and Mr. Chas. W. Saacke, violinist, assisted, the former singing a *Samson and Dalila* aria, and the latter playing the violin part in a Beethoven sonata duo. Mr. Leve should refuse to pay the printer who printed his large posters. That personage printed "Grand Pupil Concert, *Giving by* * * * &c. His studio residence is 54 East Eighty-ninth street. Run in there some time and hear his precocious little daughter play!

"Bright and energetic" certainly applies to the qualities

possessed by Mrs. Florence Buckingham Joyce, accompanist, who came here from Utica two years ago, and has limited herself to her one specialty. The degree of success she has achieved may be judged from the following list of artists for whom she plays: Mrs. Sawyer, Mrs. Bloodgood, Kate Percy Douglass, Miss Nora M. Greene, Miss Bucklin, Charles Herbert Clarke, George W. Fergusson, David Mannes. Said the *Middletown Daily Times*:

Many complimentary remarks were heard regarding the delightful manner in which the piano accompaniments were played.

Mrs. Joyce exhibited unusually good taste and judgment in the discharge of her duties as accompanist, and contributed in no small measure to the success of the soloists.

Said Mr. Angelo De Prosse to a university which wanted to give him the Mus. Doc. title: "No, thank you, I don't care to have my music doctored!" Mr. De Prosse is a cosmopolite, speaking German, French, English equally well. He came here from Chicago a year ago, and is now at 18 West Twenty-second street. Said the *Chicago Evening Post*:

* * * For twelve years Angelo De Prosse has been the organist and musical director at Sinai Temple, and in all that time he has given perfect satisfaction. He has not only delighted the members of the congregation with his fine organ playing, but he has raised the standard of musical performance in the choir to the highest point. * * * Mr. De Prosse came to Chicago in 1879, and soon after became the director of the musical department of Perry Hall, Lake Forest. While here he did excellent work, and many of the leading society ladies of Chicago received their musical education from him. * * * While Mr. De Prosse holds an enviable position as a pianist and instructor, he is equally well known as an organist and composer.

Madame Louise von Feilitzsch needs no better advertisement of her ability and discernment than the mention of the fact that she "discovered" Evan Williams. (See the Williams sketch on another page.) This lady spent some years in Cleveland, Ohio, as vocal teacher, where she was fairly swamped with pupils. A couple of years ago she went abroad, and returning last fall established herself at the Grand Hotel, Broadway and Thirty-first street. Her musical enthusiasm knows no bounds, and as she is as bright, energetic and attractive an American woman as you ever see (her husband was, as the name implies, of the German nobility), I prophesy for her much success. Mr. W. Henry Zay, baritone, now assistant to Shakespeare in London, was her pupil and assistant in Cleveland. He is also a composer of promise. Mrs. Blanche Stone Barton (sister of Marie Stone, of the Bostonians) is another pupil. One of his promising pupils is Bertha Shalek, a young soprano. He is at work on a comic opera, *Diana*, libretto by Fralick. I was pleased to meet Mr. Edward Cary, a Stuttgart pupil, now organist of the Church of Eternal Hope, at Mr. De Prosse's.

Stuttgart reminds me that there Miss May Brown, violinist, of 121 West Seventy-first street, studied for several years with Edmund Singer; she was also a pupil of the late Clifford Schmidt. She teaches in Mrs. Hicks' school at Summit, N. J., and played last summer at the Earlington musicales, Richfield Springs. Miss Brown and Miss Foster, pianist, arranged a concert at Park Hill club house, Yonkers, recently, which was successful. Next season she expects to appear more on the concert stage.

The following is part of a letter from a former pupil of Madame Eugénie Pappenheim (studio, The Strathmore, corner Broadway and Fifty-second street):

"For most students of vocal music Paris seems the Mecca, the only place where there are good teachers, and where their slumbering talents may be awakened and fully devel-

oped. One of Mme. Pappenheim's pupils caught the Paris rage last season, and the following is an extract from a letter which a sister of the young lady, who also studies with Pappenheim, received a few weeks ago:

"As far as my vocal studies are concerned, my teachers tell me that I am getting along very nicely, but I feel differently. Teachers in Paris are so different to what I thought them to be; their only object seems to be to make as much money as possible out of their 'victims,' their pupils from America. Oh, that I only had a lesson from Mme. Pappenheim again. I have not found a teacher like her in Paris."

"This is a great compliment for Mme. Pappenheim, and a warning at the same time to all those who imagine that good teachers can only be found by going abroad. We have as good teachers in every branch of music right here in New York city as anywhere in Europe."

Mr. Gwilym Miles, the baritone, of 259 West 122d street, a cousin of tenor Evan Williams, received many complimentary notices of his singing in *The Messiah*, in Buffalo, last week. He came here from St. Louis, Mo., not long ago, and is singing in church and concert constantly. These Welshmen are chock full of music: There's Williams, Ffrangcon-Davies, Miles, James Sauvage—a whole nest of them here in New York! Said the *Brooklyn Times* of recent date: "Mr. Miles is possessed of a magnificent voice, was recalled twice after singing Schumann's *Two Grenadiers*, and even then the warmth of his welcome scarcely abated." And the *Orange News*: "Mr. Miles made the hit of the evening. His delivery of Schumann's noble song was thrilling, and he had to come back and sing another song. Again a storm of applause called him out, but he contented himself with bowing."

Mr. George Francis Bauer has a young brother, a boy of sixteen, named William, who has been studying the violin in Germany for the past four years. He returns this spring, and expects to appear in concert next season.

Mr. Alfred Hallam's Mount Vernon Musical Society gave *The Messiah* recently, and this is what the *Record* said.

The central figure, of course, was Conductor Hallam. He perhaps never worked harder, certainly never before was more enthusiastic, with his heart wholly in his work—a splendid inspiration in making the whole the grand success in every way it undoubtedly was.

Mr. Hallam was warmly congratulated at the conclusion by enthusiastic admirers, who pressed forward to shake his hand.

Miss Marie Bissell, is pretty nearly the busiest woman in New York! Seventy vocal lessons weekly, now and for twelve years past soprano of the Broadway Tabernacle, conductor of a Bridgeport women's chorus of sixty voices (two concerts each season), member of various prominent local organizations, she has her hands full. Her pa has just finished thirty years' service as organist in New Hartford, and her mother was a prominent singer there, so you see Miss M. B. comes by her talent naturally! Her studio is 133 East Sixteenth street.

Here's a conundrum for you: Why is New York like Holland? Because it has a Lotta Mills in it! Yours,

F. W. RIENBERG.

Lambert Musicales.—A musicale will be given at the New York Musical College of Music, Alexander Lambert, director, on Sunday afternoon, January 11, at 3 P. M. The following artists will appear: Mme. Emma Juch, Messrs. Alexander Lambert, Ericsson Bushnell, Hans Kronold and George Lehman.



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BOSTON, MASS., January 10, 1897.

THE RACONTEUR spoke some days ago about the song of Richepin concerning the lover who cut out his mother's heart to carry it to his cruel mistress; and as the wretch was hastening back to the rewarding arms, he stumbled and fell; the heart asked: "Are you hurt, my son?"

Now, there is an old French song which gave perhaps this idea to Jean Richepin. It is one of those strange, often fantastical songs called *Complaintes*, for the word "ballade," as it is used to-day, was scarcely known in France before the beginning of this century, and it was put in fashion by novels of Sir Walter Scott. The word "ballade" in France before 1800 was applied to a kind of dance song, the Italian "balata," which entered France through Provence.

I do not know the title of this *Complainte*; I am not able to find the whole of the poem; but here is a free-and-easy prose translation of the fragments that I have seen:

*** "You come from seeing your darling, who is not far from here. I would give one hundred pistoles to have her heart right here."

"Oh, give them to me, my mother; I'll go at once to find her."

The young page went his way; straight to his darling he went; and when he was at her door he rapped three little raps.

The fair one sprang to let in her lover. He took her by the hand so white and led her into her garden. They went under a grafted tree, a tree that gives seeds, but does not flower; and when they were under this grafted tree he said, "It is here that you must die."

He plucked her heart from her body and wrapped it in his white handkerchief.

"Look here, look here, mother, my mother; here's your heart's desire!"

Now Julien Tiersot declares that Richepin found in this *Complainte* the motive of his own heart-rending song. "Only in the folk-song," adds Mr. Tiersot, "the heart does not speak." Yes, and the exquisite horror of the Richepin song is the piteous interest of the mother in her son's welfare. All maternity is in that plucked out bleeding heart.

Then there is a dreadful story about a heart in Barbey d'Aurevilly's "La Vengeance d'une Femme," and also in "A un Dîner d'Athènes." But let us talk of more cheerful things.

The fourth concert of the Kneisel Quartet was given in Association Hall the 4th. The program included Beethoven's quartet, op. 59, No. 2; Mozart's E flat quartet; and a sonata for piano and violin in A minor, op. 34, by Mrs. Beach, which was performed for the first time. This sonata was played by Mr. Kneisel and the composer.

I am sorry I did not hear this sonata. My colleague, Mr. Woolf, of the *Herald*, and I attended the first performance in Boston of Half a King, by Francis Wilson and his company, at the Tremont. Mr. Capen wrote the following review for the *Journal*:

Of the new sonata by Mrs. Beach it is a pleasure to write that from beginning to end it fairly teems with musical

ideas, all fine, original and fresh. There is not a commonplace bar or cadence in it; neither anything feebly said at second hand. The short first subject of the opening movement is in the pure minor or hypo-dorian mode, and has a quaint, incisive rhythm all its own. The second subject offers a fine contrast, and is full of just such comfortable enjoyment as one derives from an idealized waltz. The second movement, a quick scherzo, could but have put everybody in good humor, while leaving the appetite keen for the admirably contrasting movements that followed. In the third movement, a largo condolore, there is a succession of distinct, delicately quaint and mystical changes, which seem also to present a series of musical interrogations. With a remarkably spirited allegro con fuoco the sonata comes to an end, this final movement containing an abundance of free, clear and natural counterpoint, while at the same time being a bright and animated composition not without many a dash of fantasy, almost elfishness. The sonata, as a whole, is an eminently sincere, spontaneous and able work, and one that bears the stamp of originality as well as scholarship of surpassing merit. It contributed the most interesting feature of perhaps the most interesting concert of the Kneisel Quartet season thus far.

It is only fair to say that there are widely differing opinions concerning the worth of this sonata. Neither Mr. Apthorp in the *Transcript* nor Mr. Elson in the *Advertiser* was enthusiastic in praise, or positive in condemnation. I do not mean to do either of these gentlemen an injustice, but it seemed to me the day after the concert that their opinions were miscellaneous and their vote uncertain. Perhaps I am too exacting, too much like the man who not only called a spade "a spade," but insisted on the phrase, "a damned spade."

Mr. Apthorp took to the wood; that is, he sought refuge behind the piano lid. He cherishes the belief, in all honesty, that a piano lid should be raised in a chamber concert. Mrs. Beach played with the lid down. Therefore Mr. Apthorp could not understand fully the sonata, because he could not hear the piano part. Now I believe the lid should be down, especially when the piano is a concert grand. Messrs. Joseffy, Paderewski, Miss Aus der Ohe and other prominent pianists have played with piano lid closed in chamber concerts in this city and have charmed the hearers. A concert grand, with lid flaringly open and an athletic pianist with hands ready to bash the keys, while a pavid violinist stands within safe distance, is to me one of the most pathetic sights in the picture gallery of music, but Mr. Apthorp is of sterner stuff; he delights in the roar and thunder of battle.

Mr. Kneisel admires the sonata and calls it a work of much more than ordinary merit. I understand that the violin part is of extreme difficulty; not the difficulty that comes from inexperience on thoughtlessness in writing for the instrument, but difficulties that are inherent, necessary to the expression of the thought; difficulties that repay the labor spent in overcoming them.

You have talked agreeably about Half a King, and I shall not tell the story or criticize the performance; for the cast is, I believe, the same as it was in New York. But I wish that some of Lajarte's music to the original libretto—*Le Roi de Carreau Nouveautés*, Paris, October 26, 1883—had been preserved. I suppose much of it is beyond the ability of Mr. Wilson and his comedians, although we may yet see Siegfried with Miss Glaser as *Brünnhilde* and Mr. Wilson as *Mime*. This is a period of vaulting ambitions.

I confess I like the libretto of Half a King better than the music; but Messrs. Leterrier and Vanloo are experienced librettists, and Mr. Smith followed them closely, while Mr. Englander is not the equal of Lajarte.

You remember that Mistigris is about to hit the pitcher in the Court of Miracles just before he is to wed Pierette. Do you remember in Hugo's *Nôtre-Dame* the wedding scene in the Court of Miracles? The guests were vagabonds and thieves. Gringoire was the groom and Esmeralda the bride. "The Duke of Egypt, without uttering a word, brought forth a clay pitcher. The gypsy girl presented it to Gringoire. 'Throw it on the ground,' said she. The pitcher broke in four pieces. 'Brother,' then said the Duke of Egypt, laying his hands upon their foreheads, 'she is thy

wife; sister, he is thy husband—for four years. Go thy way.'"

Now, this scene of the pitcher is in *Le Roi de Carreau*, and there are two versions of a song that evidently startled Mr. Smith in his work of adapting. One song begins:

Cette cruche est un emblème,
Un précieux talisman
Au gai pays de Bohême.

And the refrain is:

Fille gentille et sage
Retenez bien cela,
Ce n'est qu'au jour du mariage
Qu'il faudra casser la cruche, que voilà!

And the refrain of the other version is:

Mais un jour, patatras,
Un jour, quoi qu'elle fasse
Tout en ne voulant pas,
La cruche se casse.

See for further information the famous picture by Greuze.

Mr. Max Heinrich gave his first concert this season in Steinert Hall, on the 5th. He sang songs by Schubert, Schumann, Moór, MacDowell, Templeton Strong, Brahms, Foote. The program contained little that was new, but even the familiar songs of Schubert seemed new through Mr. Heinrich's interpretation. I know of few more interesting song singers than Mr. Heinrich. I am not blind to his technical faults, which sometimes rise to the dignity of crimes, but even when I am ready to protest against some unwarrantable liberty in rhythm or the aggressive singing of consonants, there will be a masterly dramatic stroke, or display of soaring imagination that disarms criticism and compels applause. Mr. Strong's songs, Philon and Shall a Smile, were sung here once by Mr. Heinrich when he assisted Mr. MacDowell in concert. They almost persuade; they are almost authoritative; they just fall short of the work; for they suggest music that Mr. Strong might have written.

Mr. Heinrich's daughter Julia will make her début at his next concert, the 18th.

Mrs. W. H. Sherwood, pianist, assisted by Messrs. Jacques, Hoffmann and Carl Barth, gave her second concert in Association Hall the 5th. Miss Suza Doane and Mr. Albert Gérard-Thiers gave a concert in Chickering Hall the 6th. The hall was filled with an applauding audience. Mr. Martinus Sieveking gave the first of his piano recitals yesterday afternoon in Steinert Hall.

The program of the eleventh Symphony concert was as follows:

Overture to *Anacreon*.....Cherubini
Divertimento for violin and orchestra, in A minor, op. 9.....Loeffler
I. Preamble: Allegro (A minor).
II. Eglogue: Andante (F major).
III. Carneval des Morts: Moderato (A minor).
Overture, Scherzo, Notturmo and Wedding March from
Midsummer Night's Dream.....Mendelssohn
Symphony in E flat major (B. & H., No. 8).....Mozart

Mr. Loeffler's divertimento, the solo part of which was played most brilliantly by the composer, was the feature of the concert. When this work was first performed here two years ago I wrote at length and in eulogistic phrases concerning it for *THE MUSICAL COURIER*. A second hearing has only enlarged my admiration.

The musical fastidiousness of Mr. Loeffler is neither arrogant nor snobbish; but it is a species of refinement that will not tolerate a commonplace in thought or expression. This fastidiousness or refinement is the chief characteristic of this composition, which is illuminated throughout by imagination. When it is necessary, for Mr. Loeffler to be macabre he is sinister enough; but his shudder is always that of a nevrose, not of a sleek, fat-witted person who is shocked materially. Take the last movement for instance; I know few passages even in dramatic music that produce such pronounced goose-flesh as his first chord, which calls to mind the whole Inferno. But a cool head, that knows how to reject as well as to accept prevents him from sinking into vulgarity or mistaking noise for sound. The word "vul-

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"He is a great, a wonderful pianist. He has a sufficient tinge of melancholy to imbue all his work with that touching note of sympathy which is the world-wide concordant tone that alone rings out the truth."—*New York Sun*, November 16, 1896.

"His reading of the concerto exhibited a satisfactory if not brilliant technique, and a decided poetic feeling."—*New York Herald*, November 16, 1896.

"SIEVEKING has a singing touch, abundant technique, tremendous wrists, supple and sonorous, and a most brilliant style. His success last night was marked."—*New York Morning Advertiser*, November 16, 1896.

"He played it splendidly, betraying in his performance a good share of all the qualities that go to the making of a great pianist—sensuous, emotional, intellectual. What strikes one first is the sensuous beauty of tone, so essential for real charm."—*New York Evening Post*, November 16, 1896.

"His recitals in December promise to be well attended, judging from the flattering comments of last night."—*New York Press*, November 16, 1896.

"When the occasion required it he could accomplish wonders, but he did them more as a matter of course and less for making a display than is the way of most artists. The audience felt at once that the man placed the forcible expression of thoughts or moods above mere musical fireworks."—*The Mail and Express*, New York, November 16, 1896.

garity" is not in Mr. Loeffler's dictionary; nor will you find it in the word conventional.

"Although Mr. Loeffler is at times mystical; although he can present most clearly in music the color white; although at times his music is intensely spiritual, and never is he sensuous in melody or harmony or color expression, yet he can be very human in his melancholy, which is of close kin to the strange melancholy of the Russians as revealed in folk-song and in the novels of Dostoevsky.

As a writer for orchestra, Mr. Loeffler is a most distinguished individuality. He reminds you of no one but Loeffler. His experiments—and he is very daring in his combinations of instruments, and in his writing for them—never seem idly made; for the effects are novel and convincing. You say to yourself, "Why did not somebody think of that sooner?" For you hear from the orchestra of Mr. Loeffler things you have never heard before. Moods are created, suggestions are made that were only known to you before in dreams.

It is needless to say that this composer is intensely modern. He is a man of the nuance. If you care chiefly for architecture and the primary colors in music, you will hardly appreciate the rare talent of this man, who hears things his own way and expresses them again in his own speech. This refinement, remember, is never effeminate. The melody, if it is not nakedly thrust upon you, is draped so that its beauties are to be recognized. And he can strike the note of terror, just as on the other hand in the Eglogue he puts before you the high noon of a summer day, with a man and a maid beneath the amorous tree.

Imagination!

Oh, the rare quality in music! And Mr. Loeffler is imagination in high degree.

I confess the other numbers of the program do not incite me to spin sentences. This program and the one of this week will furnish the text for a short sermon in my next letter.

PHILIP HALE.

Boston Music Notes.

JANUARY 9, 1897.

Among the interesting and handsome studios in this city that of Miss Emma Hosford stands prominent. A large room at the top of the Pierce Building, away from all noise, the room itself at once suggests an artist and artistic furnishings and arrangement. During her residence abroad Miss Hosford, who is a born collector, gathered together a number of beautiful, curious and valuable things which make her studio at once attractive and interesting. One particularly noticeable piece is an old French cabinet with silver mountings, a very rare and beautiful specimen. Over the mantelpiece is an old engraving in a genuine Louis XVI. frame, flanked by candlesticks of the same period. A portrait of Giraudet, signed, is another noticeable picture, while a group of signed photographs, Giraudet, Henschel, Ambrose Thomas, Daudet, Coquelin, Pierre Loti, Massenet, testify to the extended acquaintance among artists of all sorts that Miss Hosford enjoyed while in Paris. The latest addition to the room has been a frieze of artists' pictures framed uniformly. At Giraudet's house, in Paris, Miss Hosford had the opportunity of meeting many celebrated people, and she has a large and valuable collection of autographs of musicians, artists, authors and actors. Miss Hosford is a pupil of both Giraudet and Georg Henschel, and upon her return to this country last year her teachers gave her the accompanying letters:

The earnest, and in its results most gratifying, way in which Miss Emma Hosford has studied singing with me, as well as her good and sound work as a teacher, of which I have been able to judge by experience, prompt me to give her my warmest recommendation.

GEORG HENSCHEL.

PARIS, 14 Juin, 1895.

CHERE MADEMOISELLE HOSFORD.—Je ne veux pas vous laisser partir de Paris sans vous souhaiter encore un bon retour dans votre pays. J'espère que vous allez trouver auprès de vos compatriotes tout le succès que vous méritez par votre talent. Le travail sérieux et artis-

tique que nous avons fait depuis deux années doit vous assurer, sans aucun doute, un premier rang de professeur vis-à-vis des musiciens et des gens de goût. C'est avec plaisir que je vous dis maintenant: Allez, marchez de vos propres ailes; et non seulement je vous autorise à mettre sur vos captes que vous êtes mon élève, mais, encore, je serai très flatté, car vous me ferez honneur.

Recevez, chère Mademoiselle Hosford, l'expression de mon affectueux dévouement.

ALF. GIRAUDET,
De l'Opéra.

Professeur au Conservatoire National de Paris.

Miss Hosford's studio is essentially a workroom, and while there is much to attract, nothing is allowed to interfere with the strict discipline of routine work.

The first one of the series of pupils' recitals, which will be given each month by Mme. de Angelis, took place on Thursday afternoon of this week. The two large music rooms were filled with an audience who enjoyed the really good singing, and, as was remarked by several present, "This pupils' recital is not a bit of a bore, but enjoyable." Mme. de Angelis is so well known as a teacher of the pure Italian method that it was not surprising to find that her pupils knew how to sing, even if they were much overcome with nervousness at their first public appearance. It is a trying ordeal to sing for the first time to an audience, even if it composed of friends, but on the whole the young ladies acquitted themselves well, and the object of the recitals is to give the pupils confidence before an audience so they can sing without diffidence. Miss Ettie May Pierson, of Minneapolis, who sang for the first time in public, made a most pleasing impression both as to her voice and style. Mrs. A. H. Williams has a sweet, full soprano, which was heard to advantage in one of Kenneth Mackenzie's songs. Miss May Fish, a young girl of only seventeen, sang an Italian aria and afterward an English song with brilliancy and effect quite remarkable in one so young. She possesses the true artistic temperament, and ought to make a finished artist. Miss Lillie Breivogel's singing was also much appreciated and enjoyed, and Mme. de Angelis deserves the warm congratulations she received for the excellent work done.

Miss Harriet A. Shaw, the harpist, has recently met with a painful and serious accident by which one of her eyes was injured. At present, however, the oculists have great hope that the sight of the eye will not be impaired. An afternoon musical will be given at the Tuileries on Saturday, January 16, for her benefit. Miss Caroline Gardner Clarke will be one of the artists.

Miss Clarke sang at a song recital at Mrs. Henry M. Whitney's on Wednesday, and on January 10 she, with Mr. T. Adamowski, will give the first of the Brookline recitals.

Mrs. Florence Hartmann will give a recital in Steinert Hall on Thursday evening, January 21, when she will be assisted by Mr. Max Heinrich and Mr. George W. Proctor.

Everett E. Truette has just been engaged as organist and director at the Union Congregational Church, Worcester, a new stone church just being finished at the cost of a quarter of a million dollars. At this church a large three manual electric organ, containing forty-four speaking stops, fifteen adjustable piston combinations and fifteen combination pedals with movable console, is just being finished. The choir will consist of a chorus of forty and a first-class quartet.

In his present class of organ pupils are students who are playing in church in Palmer, Wallaston, Hudson, Watertown, Roxbury, Lynn, Chelsea, Ware, Malden, Lexington, Rosindale and Boston, Mass., Manchester and New Ipswich, N. H., Putnam, Conn., and East Greenwich, R. I. Mr. Truette makes a specialty of church playing, having a special course of study for voluntaries, anthems and hymns.

Mr. Truette also trains the chorus choir in the First Parish Church, Watertown, having one of his pupils as organist. At this church a chorus of sixty is being organized to give a cantata and miscellaneous concert under Mr. Truette's baton.

Miss Suza Doane played at a concert given at the Copley

Square Hotel on Tuesday evening of this week. Miss Florence Tyler, who sang the polonaise from Mignon, at this concert, received many compliments for her fine voice. Miss Doane's own recital in Chickering Hall took place on Wednesday evening. There was a large audience present.

Mrs. Etta Edwards has been engaged as soprano of one of the leading churches in Manchester, N. H. Mrs. Edwards has a large class of pupils in Boston, and is altogether a very busy woman.

The Camilla Urso Concert Company gave a concert in the Manchester Opera House January 5. Miss Carlotta Desvignes is a member of this company. The concert was under the management of the Manchester Shorthand Club.

There was a large attendance at the Sieveking recital this afternoon in Steinert Hall. As an encore Mr. Sieveking played a waltz concerto of his own composition. There were a number of musicians in the audience, many of whom after the concert personally congratulated Mr. Sieveking. Mr. Thrane, Mr. Sieveking's manager, came over from New York for the recital, and they both left on the midnight train for that city.

John C. Manning will play at Miss Chamberlain's school, Commonwealth avenue, on Monday evening, January 11. On Wednesday he will play at the Bradford Academy.

Jacob E. Hosmer, who died in this city on the 26th ult. at the age of seventy-five years, was at one time well known as a concert singer, contemporary with the Hutchinson family and other vocalists of that day. He was the composer of many popular songs which attained a wide popularity. He was a sweet singer, and possessed a tenor voice of great brilliancy and power. He was for many years successfully before the public as a vocalist, making repeated tours throughout the United States. At Washington, D. C., he, with his company, sang by particular invitation at the President's house, in the great East Room. In New York he sang at the celebrated New England dinner where Daniel Webster made his famous speech; also at the great Odd Fellows' celebration at the Tabernacle, and many other public occasions of note.

He was an intimate friend and acquaintance of George P. Morris, Edgar A. Poe and other men of note.

Mr. Marshall Johnson, who has just died at a ripe old age, was many years ago noted as a tenor singer of distinction in this city, where the greater portion of his life was passed. He never aspired to a professional career, having always been devoted to business, yet he distinguished himself at an early age, and especially during his many years of connection with the Handel and Hadyn Society, in the tenor solos of The Messiah, Creation, David and other compositions of a high grade. He was always in great demand on social musical occasions, where his powerful and melodious voice was admired. He was father of Marshall Johnson, the noted marine artist of Boston.

Charles Herbert Clarke.—Charles Herbert Clarke has resigned his position as tenor of South Church, as he has other plans for next year. His resignation will take effect on May 1, 1897.

A Ward Musicales.—A delightful morning musicale was given on Thursday, December 31, at the home of Mrs. Robert Ward in South Orange, N. J. The New York artists who assisted were Miss Marie Parcella and Dr. Carl Dufft. Both artists scored an emphatic success with the large and musical audience present.

Post Graduate Musicales.—A reception and musicale was held at the Post Graduate Hospital on Tuesday afternoon January 3. The audience was large and fashionable. The artists of the occasion were Mr. A. Victor Benham, pianist; Madame J. Grau Maier, soprano, and Mr. Claude J. Holding, violinist. Mr. Benham played some Liszt and Chopin works with great charm, displaying a facile technic and musical power. Mr. Benham is a valuable artist and should be heard more frequently in public.

ARTISTS:



Bertha

Harmon-Force,

Soprano:

Feilding C.

Roselle,

Contralto,

AND

Gregorowitsch,

The Russian Violinist.



FEILDING C. ROSELLE

ARTISTS:

CORINNE MOORE LAWSON,

Soprano;

ADELE LAEIS BALDWIN,

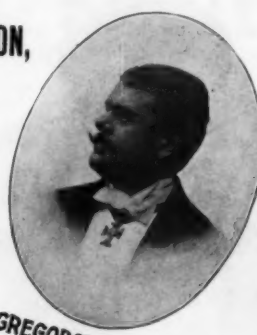
Contralto,

AND

DAVID BISPHAM,

Direct from the Royal
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Barytone.



GREGOROWITSCH

SOLE DIRECTION H.M. HIRSCHBERG MUSICAL BUREAU, 36 WEST 15TH ST. NEW YORK. TELEPHONE: 1034-1878



CHICAGO OFFICE MUSICAL COURIER
226 Wabash Avenue, January 9, 1897.

THE year 1896, in the first few months of its life, was brisk with musical doings. Many distinguished musicians appeared and much local musical talent was heard. The year 1897 has started with a deadly dullness. There is nothing as it should be and no promises for the future. We shall not have Damrosch. He has taken many smaller cities in his touring scheme and omits Chicago. Why? Because there is no interest taken, musically, here; no one to infuse life into musical matters.

No. Damrosch and his German opera keep religiously away; we support a second-rate orchestra, the public is worked to death in the support of a company which has deteriorated tremendously, so that we cannot have an artistic organization like the Damrosch company come here because it will not pay. I know that one of the trustees of the orchestra has stated positively that if the backers of the orchestra had not financed the organization to a much greater extent than was formerly the case the orchestra could not have continued to exist this year, and it is the general opinion that the loss will be far greater than it was last year. And so it will be until the public interest is taken in the orchestra itself, and not in one individual. It is divided into little cliques, the old and the new members ever antagonistic. Theodore Thomas himself seems to have the whole organization pretty well tangled; and he now possibly realizes that it was a terribly injudicious proceeding to rid himself of so many of his old musicians and those assisting musicians who were regularly attached to his orchestra. This was pretty well evidenced last week, when the new accompanist essayed the work done in former years by Mrs. Hess-Burr. She is acknowledged without exception to be a great accompanist. Mr. Arthur Mees, who replaces her, is accompanist, program maker, choral conductor, assistant conductor, indeed a *multum in parvo* who does a great deal possibly cheaply. That his playing of the accompaniment in the Bruch romanza last week when Halir was soloist was unworthy such a place and such an organization is stated generally; that it is a matter of ridicule to the musical profession is also true. Then why, I say, was Mrs. Burr ousted for inferior and much inferior ability? A well-known musician of great reputation said to me, "What do you think of Mrs. Burr's successor?" adding sarcastically, "They have done well this time, and no mistake, when it is taken into consideration that in both the Bruch romanza and the Hungarian Dances the violinist and his accompaniment were trying to catch each other nearly all the time." Anyhow, the Bruch romanza should not have been given with piano accompaniment; it is written for orchestral accompaniment and all the effects are lost if the orchestral part is omitted.

Possibly Mr. Mees is a good musician, in fact he may be exceptionally well informed, and doubtless he can be of immense help to Mr. Thomas, but that does not constitute his right to be considered in place of those people who have

demonstrated their true artistic skill to the satisfaction of everyone. The opinion is general that such a condition of things cannot exist long and that there must be a reaction shortly. Ernest Wendel, who replaced Max Bendix as concertmaster, it is believed will be dethroned; certainly his present contract which expires this season will never be renewed. An influential member who ought to know said that Wendel was totally unqualified for the position he held, and that the orchestral authorities were in a quandary as to the best means of getting out of a difficulty. I do not say one word against Wendel or his playing; I only argue against him as a concertmaster, of what was once the musical pride and delight of Chicago—the Thomas Orchestra. With whom does the fault rest? Is it with Thomas? Is it with the management. At the present juncture it is possibly hard to determine where to place the responsibility, but it is certain that the present condition is untenable, despite some of the Chicago dailies, and thereby hangs a tale—but it will keep for a week.

It is understood that the interest taken in the Chicago String Quartet is already on the wane, and this when only the second concert has been given. On Tuesday evening (I am told authoritatively) there was not one recall. I can quite understand that the majority of the moneyed, non-musical crowd had not had time to digest the former feast, and that the Beethoven quartet, Schumann quintet and Brahms's sextet, which constituted the first program, will suffice for many months hence. About 250 is given as the approximate number attending this concert. Steinway Hall's seating capacity is 750, so that there must have been a woebegone, depressed, we-do-our-little-best-and-yet-you-won't-come air about the proceedings.

One of the dailies here got a little mixed recently over the subject of the Chicago String Quartet, and gravely stated that the original Thomas Quartet of twenty-five years ago had reorganized. Dust and ashes! No wonder people fear to go if ghosts violinize.

Last Sunday afternoon I was beguiled into attending a Brooke concert at the Columbia Theatre and I did not regret my venture; indeed I may say I was very much pleased with the performance of the Chicago Marine Band, which under Mr. Brooke's direction has been so exceedingly successful. He has the happy faculty of making a good program, interesting alike to musical and non-musical people, and his conducting of the various selections is always musically. He obtains really fine effects; in my opinion his best work is done in the difficult music and his playing of the Wagner march (*Tannhäuser*) was worthy the highest commendation. There was a very large attendance, in fact the theatre was full, notwithstanding that the day was remarkable for a pitiless, never-ceasing rain. Brooke and his band are certain to draw good audiences as long as he continues to give such excellent entertainment.

Miss May L. Whitney, a former pupil of Emil Liebling, called at THE MUSICAL COURIER office Tuesday. She is now a successful teacher in Denver. A clever pianist and a bright writer, Miss Whitney should meet recognition in her adopted city.

Jan Van Oordt and his manager Charles de Groat were in Chicago Tuesday, and called at this office. Mr. de Groat was looking exceedingly well satisfied over the business prospects for the coming year.

I had a pleasant call from Miss Annie B. Shepard, head of the vocal department of Olivet College, Olivet, Mich. She was formerly a pupil of Mrs. L. M. Dunn, the first Western exponent of Mme. Cappiani's voice production method. Miss Shepard is a most intelligent, thorough musician, who has profited well from her studies with Mrs.

Dunn. Her specialty is oratorio, the music she sung for me being interpreted with considerable power and finish.

Nellie Bangs Skelton, one of our best known local composers, who is likewise a remarkably good accompanist, has just had her new march *The Nominee*, played by T. P. Brooke and his band. It received an enthusiastic encore, and Mr. Brooke, according to the request, played it again, the second time of hearing only confirming the good impression. Mrs. Skelton has now in course of publication a charmingly dainty little scherzo-like composition called *The Trifler*. It is written in somewhat the same vein as Chaminade's *The Flatterer*. Mrs. Skelton is in constant demand for her accompaniment and is also coaching singers. In this work also she has obtained considerable success.

A concert under the direction of J. H. Kowalski was given Friday evening for Mrs. Claudia Hough. The Liebling Amateur Quartet, the Chicago Ladies' Trio, Earl P. Drake, Charles W. Clark, Tracy Holbrook, Mrs. John Addison and Emil Liebling all contributed to a very interesting program in Kimball Hall.

The Liebling Amateurs gave their 187th recital in Kimball Hall to-day. They were assisted by Miss Lois E. McMullen. The following program was given:

Piano quartet, overture <i>Fidelio</i>	Beethoven
The Liebling Amateur Quartet.	
Des Abends.....	Schumann
Miss Kramer.	
Song of the Brook.....	Lack
Re Route.....	Godard
Miss Lois E. McMullen.	
Duet, <i>Larghetto</i> from Second Symphony.....	Beethoven
Misses Bing and Kramer.	
Concert étude.....	Schytte
Fantaisie <i>Stueck</i>	Neupert
Miss Fuller.	
Concert étude, Autumn.....	Chaminade
Miss Bing.	
Piano duo, <i>Euryanthe</i>	Ravina
Misses Wood and Starr.	
Fourth Hungarian Rhapsody.....	Liszt
Miss Lois E. McMullen.	
Duet, March from <i>Sigurd Jorsalfar</i>	Grieg
Misses Hall and Jennings.	

Pretty little Mrs. Helen Lester Jordan is so determined upon becoming a successful vocal teacher after the Cappiani method that this week she refused two good offers to go touring. She contemplates opening a new studio in Steinway Hall, the one she at present occupies being inadequate for her business.

The Jacobsohn Orchestra gave a concert, under the auspices of the Chicago Conservatory, Thursday evening.

Much interest is manifested in musical circles over the American debut of Walter R. Knüpf, the German pianist, which takes place in Central Music Hall on Tuesday evening, January 19, under the auspices of the Chicago Musical College. The following program will be given by members of the college faculty, assisted by a full orchestra under the direction of Hans von Schiller and Henry Schoenefeld:

Orchestra, Festival overture.....	Lassen
Vocal—Duet, "Tis of Her Thou Art Speaking (<i>Carmen</i>).....	Bizet
Mrs. Geneva Erb, Grafton G. Baker.	
Piano—Concerto, A minor.....	Grieg
Walter R. Knüpf.	
Vocal—Duet, <i>Serbami Ognor</i> (<i>Semiramide</i>).....	Rossini
Edna M. Crawford, Mabel F. Shorey.	
Orchestra—Suite Characteristic (for string orchestra).....	Schoenefeld
Violin—Grand Polonaise.....	Fritz Listemann
Bernhard Listeman	
Vocal—Chanson Napolitaine (<i>Le Timbre D'Argent</i>).....	Saint-Saëns
John R. Ortengren.	
Piano—	
GLiebestraum, flat major.....	Liszt
Gondoliers.....	
Tarantelle.....	Moakowski
Walter R. Knüpf.	
Vocal quartet, <i>Over the Dark Blue Waters</i> (<i>Oberon</i>).....	Von Weber
Edna M. Crawford, Mabel F. Shorey, Frank Rushworth, John R. Ortengren.	
Orchestra—Gypsy Melodies.....	Schoenefeld
Miss Ella Dahl plays the Mendelssohn trio with Messrs. Theodore Spiering and Herman Diestel at the fourth	

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March,
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chamber music concert of the series, January 14. I shall be glad to hear this talented pianist again, and it is certainly time our local musicians were brought forward.

A program consisting of compositions by Clarence Dickinson will be given by the Rogers Park Musical Club January 11.

John S. Van Cleve, of Cincinnati, is visiting Chicago, and is the guest of Clement B. Shaw this week. A musicale and reception were given in Mr. Shaw's charming studio on Thursday, when some of our accomplished musicians assisted in the entertainment.

Mr. Van Cleve was also tendered a reception by the Hallet & Davis Company at the piano rooms to-day, and quite a nice little crowd attended.

Carl Wolfsohn seems determined to perpetuate his memory by placing the bust of Beethoven in Lincoln Park. Mr. Wolfsohn celebrates his musical jubilee next Tuesday with a grand concert in Central Music Hall. Both Carl Halir and Camille Seygard will appear, and the Thomas' Chicago Orchestra will also lend assistance. The program will consist chiefly of Beethoven music, Mr. Wolfsohn playing the E minor concerto. The proceeds of the concert will be devoted to purchasing this bust of Beethoven, and will be a gift to the Chicago people.

The Chicago Orchestra played the following program this week:

Symphony No. 3, in F (first time in Chicago).....Chadwick
Introduction and Closing Scene, Tristan and Isolde.....Wagner
Symphonic Poem, Le Rouet de Omphale.....Saint-Saëns
Concerto, D minor.....Golttermann
Suite of Characteristic Dances from Mlada (new).

Rimsky-Korsakoff.

The attendance was not of remarkable size and the applause was proportionate.

FLORENCE FRENCH.

That Nordica Contract.

A CONTRACT made between Ruben & Andrews, representing Lillian Nordica, and Mr. Lee Wilson is reproduced herewith in full, together with a letter from Ruben & Andrews, written nearly two months subsequent to said contract notifying Wilson that it was cancelled.

In ordinary lines of business a matter of this kind would result in litigation, but in the extraordinary atmosphere of musical affairs where art preponderates and the pocketbook is merely an incidental consideration of the most microscopic dimensions, contracts amount to nothing—except with great European artists, who usually get terrific salaries and a goodly portion of the sum deposited in a London bank before crossing over. Good for them! But this contract:

MEMORANDUM OF AGREEMENT.

By and between Lillian Nordica, party of the first, and Lee Wilson, party of the second part. WITNESSETH:

The party of the first part agrees to appear and sing in ten concerts on the Pacific Coast as far as San Francisco including Omaha, Des Moines, Kansas City, Denver and Salt Lake City for the sum of \$1,000 each concert. Besides an equal division of receipts over and above \$5,000 for each concert. The party of the first part agrees to appear and sing at least two selections at each concert.

Party of the second part hereby accepts the above and agrees to pay to Mme. Nordica or her managers or representatives for the above named ten concerts \$10,000 pro rata of \$1,000 each concert. The above named pro rata payment to be made on the day or during the evening of each concert. The party of the second part furthermore agrees to pay all first-class traveling and hotel expenses for Mme. Nordica and companion during the tour from New York or Chicago and return. Seats in parlor cars and drawing room whenever obtainable, also carriage from depot to hotel and return. The time allowed for the entire tour from December 18, 1896, to January 10, 1897, inclusive.

The party of the first part agrees to give the party of the second part the refusal of the acceptance of the above terms and conditions until Monday, November 2, 1896.

The party of the second part agrees to deposit the sum of \$2,000.

the amount of Mme. Nordica's last two concerts, in her name in a responsible bank or equally responsible piano house in New York on or before December 10, 1896.

Signed, sealed and witnessed this nineteenth day of October, eighteen hundred and ninety-six.

RUBEN & ANDREWS, Agents.
WILL W. LEONARD, Agent
for Lee Wilson.

Mr. Wilson complains mildly of the treatment received. However, it is probable that Messrs. Ruben & Andrews refused to go ahead with Wilson after hearing that a contract he had made with a musical organization here for twenty-four concerts in Texas was as readily suspended by him without explanation as they suspended the above, and so they merely tried it on and succeeded, as they had to, in the following simple manner:

OFFICE OF RUBEN & ANDREWS,
NEW YORK, December 5, 1896.

W. W. Leonard, Esq.:

DEAR SIR—The contracts for Mme. Nordica being not according to agreement, Mme. Nordica asks us to say that she is obliged to cancel all arrangements for engagements made by Mr. Lee Wilson.

Yours very truly, RUBEN & ANDREWS.

"Not according to agreement" is not explained and needs no explanation.

A Murio-Celli Soiree Musicale.

A SOIRÉE MUSICALE was given by Mme. Murio-Celli at her residence, 18 Irving place, on Wednesday evening, January 6.

She was assisted by the following eminent artists: Miss Kathryn Eddy, pianist; Signor Victor Clodio, tenor; Signor Luigi Sartori, baritone; Signor Innocente de Anna, the celebrated baritone; Mr. Edward O'Mahoney, basso; Signor Clementino di Macchi, pianist; Monsieur Gaston Blay, violinist, and Mme. Murio-Celli's pupils; the Misses Minnie Dilthey, prima donna soprano; Eva Sylva, soprano; Mary Helen Howe, soprano; Susie Sarles, soprano; Eliza Friedgen, soprano; Josephine Curtis, contralto; Eleonore Broadfoot, contralto.

The program was:

Si Oiseau j'étais.....Henselt
Shadow Dance.....MacDowell
Salve Regina.....Miss K. Eddy.....Mer cadante
Miss E. Friedgen.
Il Faut Partir.....Donizetti
Miss Sarles.
Aria—Qui Sdegno.....Mozart
Mr. E. O'Mahoney.
Aria from Traviata.....Verdi
Miss E. Sylva.
Nella Fatal di Rimini.....Donizetti
Miss J. Curtis.
Aria from Carmen.....Bizet
Miss M. H. Howe.
The Messenger Bird.....Mme. Murio-Celli
Mr. V. Clodio.
Adagio Pathétique.....Godard
Berceuse.....Hamme
Mr. G. Blay.
Le Lagrime d'un Padre.....Mme. Murio-Celli
Sig. I. de Anna.
Grand Aria from Le Prophète.....Meyerbeer
Miss Eleonore Broadfoot.
Preghiera from Nabucco.....Verdi
Sig. L. Sartori.
Etelka Waits.....Mme. Murio-Celli
Miss M. Dilthey.
Piano solo, Scherzo.....Thalberg
Sig. Di Macchi.
Duo from Favorita.....Donizetti
Miss E. Broadfoot and Sig. de Anna.
Song—Simon the Cellarer.....Hatton
Mr. E. O'Mahoney.
Quartetto from Rigoletto.....Verdi
Misses Dilthey and Broadfoot and Messrs. Clodio and De Anna.
Emma Juch, Marie Engle, Amanda Fabris, these are names famous now, once pupils of Madame Murio-Celli; to

these names must be added Eleonore Broadfoot, a Brooklyn girl, of whom you will all hear ere many moons, for, as the Germans say, "in her sticks it." Tall of person, of expressive, intelligent face, with a glorious voice, ranging from F below to C above the staff, endowed with the vital spark, temperament, this Broadfoot girl has a future. Now rest easy, ye singers in church choirs, for the fair Eleonore has no hankerings after a place among ye; hers is a higher aim, and could you hear her sing the Prophète aria, or the duo from Favorita, with Signor de Anna, as I did at Murio-Celli's soirée musicale, you would guess her aspirations. Another well-known singer at this affair was Miss Minnie Dilthey, the soprano, who sang the celebrated Etelka valse, by Murio-Celli. Miss Helen Howe deserves special mention also, and I must not forget pretty and petite Elise Friedgen. Mr. Clementino di Macchi aroused genuine enthusiasm with his Thalberg solo, an unplayed scherzo, in which his mighty wrist and exceptional finger strength stood pre-eminent.

Of course Signors de Anna (Mapleson opera) and Clodio fairly raised the roof, and the other professional element lent variety to the genuinely Italian program. Signor de Anna sang The Father's Tears, of which he is himself the author of the words, the music composed some years ago by Madame Murio-Celli, in the same resonant voice which I remember filled the Academy in Aida last October. A third composition by Murio-Celli was her Messenger Bird, sung with dramatic expression by Signor Victor Clodio.

The salon was filled with a distinguished coterie of music lovers, professionals, literary folk and patrons of Madame Murio-Celli, who enjoyed a concert worthy of Carnegie Hall. Afterward those who were so inclined saturated themselves with plentiful doses of that strictly American product, ice cream, or foregathered in the nether regions, where mine host, Ravin d'Elpeux, dispensed good cheer for the thirsty, not forgetting that strictly French product, hot wine.

The next soirée will occur on Madame Murio-Celli's birthday, March 17.

F. W. R.

Van den Hende.—Miss Van den Hende, the well-known cellist, played with marked success at three New York musicales given recently. Miss Van den Hende is engaged to play on Saturday morning, January 16, at a Brooklyn musical, and on the same afternoon at the Aeolian concert.

Gertrude May Stein.—Miss Gertrude May Stein, the popular contralto, has been engaged for the Schubert festival to be held in Milwaukee February 2, and also for a series of recitals in the West. She will sing with the Philadelphia Orpheus Society on February 13. Miss Stein wishes to announce that during the past three seasons she has been obliged to refuse many single engagements during April and May because of her engagement with the Boston Festival Orchestra. This year she does not intend making a tour with any organization, and will therefore be free to accept single engagements for concerts and festivals during that time.

Musical at the Majestic.—Mr. and Mrs. O. D. Gray gave a delightful musicale at the Hotel Majestic on Monday evening, January 4. The music was in charge of Frank Treat Southwick. The assisting artists were Miss Mary Louise Clary, who sang the Nihil Signor, from Les Huguenots, and Goring Thomas' Summer Night; Mr. W. N. Searles, Jr., Mr. John A. Jackson, Mr. Victor Kuzdö, Mr. Ericsson Bushnell, who sang an aria from Gounod's Queen of Sheba, and the Visin Fugitive, from Massenet's Hérodiade, and Madame De Vere Sapio. The audience, which was fashionable and enthusiastic, numbered nearly 500 guests.



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FIRST PIANO RECITAL

At the Waldorf, Fifth Ave. and 33d St.,
Thursday, January 14, 1897, at 3:30.

MADAME TERESA

CARREÑO.

MADAME CARREÑO made her American rentrée with the Philharmonic Society of New York January 8 and 9; will also appear with the New York Symphony Society on April 2 and 3; Theodore Thomas' Orchestra, Chicago, February 5 and 6; Boston Symphony Society, Boston, February 19 and 20; Cincinnati Symphony Society, March 1 and 2; also with the Boston Symphony Society, Philadelphia, February 22; Washington, February 23; Baltimore, February 24; New York, February 25; Brooklyn, February 26, and Providence, March 10, &c., &c.

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NO. 817 NEWHALL STREET.
MILWAUKEE, Wis., January 5, 1897.

Editors of the Musical Courier:

I CANNOT help expressing my appreciation of THE MUSICAL COURIER's printer's "devil." I have been surprised at the small number of mistakes this much abused demon has made in my letters to you. Once upon a time I used to break my heart over typographical errors, but, "*tempora mutantur, et nos mutantur in illis.*" I used to declare that some time I was going to kill one of these demons; that the deed would be pleasing in the sight of the Lord. I have been converted and scared out of it. One day I wrote an article in which I used the name of Miss Ellen Beach Yaw; the printer printed it "Miss Ellen Break Jaw." Oh! my! I wrote to the editor (who apologized nobly), and told him that in view of my determination to demolish the earthly tenement of a printer's devil, I would select his, as this was positively the worst but funniest error with which I had ever come in contact. The printer wrote back that I had better spare his life, for he and all others of his ilk had nine lives like a cat. That was when I relinquished my sanguinary ambition. My mother had occasion to use the word *nerve* in connection with some hero; the printer had it in big type *nerve*, and "the blow it most killed mother." These errors educated me to appreciate good typographical work, and I am especially pleased with the care taken by THE MUSICAL COURIER.

I wish to speak about singers and artists, and what should be their *raison d'être*. I have written and talked on these ideas, but so far as any effect from my efforts is apparent it is like telling a tale to an idiot.

Carlyle says: "The painfulest feeling is that of your own feebleness (unkraft); ever, as the English Milton says, to be weak is the true misery, and yet of your strength there is and can be no clear feeling save by what you have prospered in, by what you have done. Between vague, wavering capability and fixed, indubitable performance, what difference. A certain inarticulate self-consciousness dwells dimly in us, which only our works can render articulate and decisively discernible. Our works are the mirror wherein the spirit first sees its lineaments, hence, too, the folly of that impossible precept, "Know thyself," till it be translated into this partially possible one, "Know what thou canst work at."

What a vast amount of food for reflection is entertained in that quotation for the would-be workers in the art field. These delvers must know, in their heart of hearts, their self-recognition, their infinite self must tell them, what they can and what they cannot accomplish. If they search deeply in the depths of their innermost inner life they cannot find there the qualities necessary to the make-up of an artist. With them it is, "I will seek for nothing within myself, for having nothing within myself I can have nothing to give from me to the public. I am full vanity, ambition, capabilities, so I will try to make a whistle from a pig's tail, and will push myself into the art world. It is to be sure a world naturally non-existent for such as me; I lack inspiration, but never mind, I will wreck my home life, expatriate myself, spend fortunes, but I will be an artist. The Lord didn't choose me, so I will choose myself." Then these millions of human

molecules pour in, deluge, absorb and make uninhabitable for the native residents there, the great art world, which is nowhere, everywhere, accordingly as the geniuses establish it and command it.

Alas! alas! for these awful singers, with their octave of tin whistle, useless top notes, their smirk of satisfaction, their jewels, satins, and dark-brown morals. There is no *cogito ergo sum* for them; they never think, but they exist yea, verily, they exist loudly. What can we do with them? There seems to be an iron mold over in Europe, into which is poured every single pupil who goes over there in quest of an education. They are turned out as alike as twins molded from putty. You find the same phrasing, same cultivation, management of the vocal chords, same squeaky top notes, same dulled middle register, same wooden face, same lack of originality, power of concentration, perception, no sympathy at all, ignorant, more so musically than otherwise, if possible. They have no thought-life. They have no feelings, for our philosophy tells us that feeling is an indispensable guide to reason. Reason, analyses, interpretation, these are words dearer than the proverbial door-nail to them. Shoals, thousands of these creatures, painted, rouged like clowns, come over here every year, sometimes there are Americans with them (but then that wouldn't bother us, for they never would be heard), leering, impudent; they pose as artists, pupils of Madame So-and-so; often they cannot cope with the pure, noble works, either musical or dramatic, then they strive to fasten our attention by producing obscene plays. (They call these plays, psychological problems; they call everything anything to suit their especial weaknesses.)

It is as bad in the world of painting. This town has gone stark, staring, crazy over an artist that it once drove from its gates, who went abroad and grew famous there, and now this, his native town, is in raptures over his work. This young man is Carl Marr. He paints! Perchance you have come in contact with his daring work, The Flagellants. Then you have seen his poster, hideous, gruesome, the tone made up of dull grays and dirty whites, the figures all distorted with different kinds of physical and mental pain, looking for all the world like clay figures in which someone pressed the button and each inanimate form took on some awful agonizing muscular expression. There is not one particle of inspiration in the whole expanse of canvas. Marr evidently said, "I will be a painter." He has mastered the technic, and it sticks out all over his work, only serving to call attention to his lack of inspiration and to his sensationalisms. Heavy, German, soulless, it is the work of a conscientious, studious painter, who uses well his chiaroscuro and knowledge of anatomy and perspective. Mark you, this is arrant heresy. Europe and America will unite to disagree with anyone who censures this young artisan. The especial picture which is now ravishing the eyes of Milwaukeeans is his Maria. This Madonna is placed in the corner of the canvas, balanced by two rabbits; she holds the Holy Child to her, leaving the observer to gaze reverently upon his back; her eyes are downcast; she is seated upon a rustic bench, surrounded with pomegranate or apple trees; the air is full of the cherubs, who have seen duty before in millions of churchly pictures. One cherub seated at her side is a good imitation of Psyche (I think it is Psyche). Voila! the plot, so to speak. This Madonna herself is of the peculiarly ethereal German peasant type. (I wonder when the Japanese and the Chinese will give us

their ideal Madonnas.) As for the workmanship, it is fine. Wonderful managements of lights, ethereal, rosy, transparent shafts of light, mysterious and lovely, constitute the picture's only claim to beauty, and to me its *raison d'être*. As far as the placement of the Madonna and her type is concerned, why *chacun a son goût*, if Marr likes his Madonna to look like a mighty stupid German frau, why I have nothing to say. He might have shown off his technic on something less holy.

Everybody is crazy over this picture on account of the technic. The public cannot appreciate that there is anything lacking, because it is complete and adequate enough for them. Back of this picture there is not the remotest spark of inspiration, and as for religious feeling, tradition (!) it is conspicuous by its absence. There was no animating genius, only the light, strong brush of the artist and his knowledge of art laws to inspire this *chef d'œuvre*. Technic. Hand technic! the people en masse look upon vocal and artistic technic as the great end, rather than considering it as a most humble means to an end, that end being expression. But, Mon Dieu! these people swear by technic, for they have nothing within themselves to express. I have said so often that a voice of twelve notes is sufficient to express every human or spiritual emotion; give this voice to a woman who is a natural artist, and has the dramatic instinct as strong in her as her music, and you will have a satisfactory artist. Without these natural qualifications no one ought to dream of entering the studio with their eye upon a public career.

The necessities are: large soul, small vanity; large heart and brain, no spleen whatever, modesty in one's art, not the love of tinsel, tawdry effects; inspiration, not dogged determination, sympathy for the whole world, passion; but the true artist should herself be as far above reproach as is true art.

When, when will these intruders learn humanity, to blush for their amazing presumption in trying to wield a titanic tool, pigmies as they are; when will they retire forever into the shadow of oblivion? We must for an answer ask the Logos, for "the consciousness of the Logos must be one that essentially transcends our own natural time limitations; and in so far as we view sequences in their wholeness, we are therefore likely to be approaching the unity of his world-possessing insight." No knowledge of less magnitude than that of the Logos would be of much aid to us.

When I see these people squandering newly made fortunes to usurp some position in the world of art, I think of those old heart-worn geniuses, retiring, modest, great in their productions, whose lives of distress are aptly described by Carlyle. "Poor Teufelsdröck! Flying with hunger, always parallel to him, and a whole infernal chase in his rear, so that the countenance of hunger is comparatively a friend."

A contrast indeed to those now in the lead of things artistic. I have used these earth-worms *brevi manu*, and purposely so, for they have been flattered, caressed so long that they have come almost to regard themselves as being other than shams, these soulless, uninspired, mercenary singers, painters rich in technique (so is a sewing machine), utterly impoverished in regard to the divine essence God installs into those well-beloved children of His, the geniuses, the elect.

At present, during the chaos reigning in the art world, we are forced to believe the adages, "Presumption is its own reward," "The Lord loves a cheerful liar," "As a man lives he is dead," "As a tree falls so shall she stand," finally the great twist-about "Everything is impossible mit Gott."

Respectfully,

EMILY GRANT VON TETZEL.



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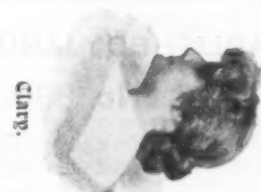
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The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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THE MUSICAL COURIER COMPANY,

Union Square West,

New York City.

A BERLIN paper publishes a curious story of a prima donna who was to have signed or did sign a contract to sing in London during the coming spring season, and who applied to an insurance company for an insurance on the life of Queen Victoria, on the ground that in case of the death of the Queen all the opera houses and concert halls would be closed for a lengthy period and her salary would in

consequence, be materially reduced. In all probability a clause in the contract brought about the suggestion of such insurance.

AN article in the MUSICAL INSTRUMENT department of this paper explains recent changes of importance in the mechanical production of THE MUSICAL COURIER. As this may be of some interest to some of our readers, we call attention to the fact.

SOMEONE writes to us: "Why don't you investigate the complicated commission system in vogue at the Metropolitan Opera House among the various members of the staff and the agents and hangers-on. It would make a beautiful story of many interesting chapters?"

We are not prepared at present to do anything but purify the clouded atmosphere, so that American artists and musicians may get a chance to breathe in their own native land. Everything will be touched upon in course of time, but we must move slowly.

ANNA HELD, a variety singer, was the latest attraction at one of the Belmonts' entertainments. The insidious and suggestive indecency of such French café chantant singers is more attractive to society than the decent but artistic singing of an American girl, who has spent thousands of dollars abroad to acquire an art which she cannot practice in America because of the deluge of foreigners, who devour every dollar the people can raise for music, leaving our native artists without a remunerative calling. Native music is bound to go to the dogs under prevailing conditions.

JEAN DE RESZKE TO AMERICAN WOMEN.

My very best wish for American women is that they may not change. So far as I have been able to make an estimate of them they seem to me to live much more in the ideal than the Europeans. They give proof of this, moreover, in their devotion to music and the arts in general. This love of the beautiful prevents them from growing old.

JEAN DE RESZKE.

THE above is a reproduction of a letter published in the *New York World*. This is what we call slop. It furthermore illustrates the natural conclusion to which a man like Reszke must gradually come in his estimate of such people as we are. It serves as excellent evidence of the contempt in which he holds us, and his grounds for this consist of the manner of abject adulation which we bestow upon him. In Europe, where the spirit of caste prevails, Mr. Reszke is treated by those who come in contact with him as artists are always treated, with respect, dignity and deference. Here we constitute ourselves into a band of apes, otherwise fools, who succeed in making ourselves ridiculous as fools are apt to do, and also succeed in making a fool of him, as he was when he wrote the above twaddle.

Of what consequence is it to an American woman what the operatic singer Mr. Reszke thinks of American women? "They live much more in the ideal than Europeans," he says, as if there were any substantial reasons for such a dogmatic assertion. The ideal life of women does not depend upon their nationality. Mr. Reszke should study aesthetics and cease his seemingly endless letter writing.

A NATION'S DANGER.

WHENEVER, wherever a nation fails to maintain its national equilibrium, whether it be an equilibrium of politics, an equilibrium of art, literature, or an equilibrium of finance, that nation hath danger written on its forefront. The Chinese wall, despite the sneers at protection, has been since the beginning of civilization the conservator of national integrity, of national character. The whole tendency of modern culture is to demolish that wall, pierce its thickness with peep-holes and ports of ingress and of egress. Cosmopolitanism has been the slogan of latter day thinkers, although men of the Disraeli and Bismarck stamp have sternly opposed its shallowness, its smug amiability.

With a nation's artistic culture, as with a nation's conscience, there are times when letting down the bars to outside influences imperils its very racial quality. We all know what Frederick the Great did for Germany when he put back the hands of the German clock by admitting Voltaire. It took Goethe and his mighty genius to stem the deleterious tide of Gallic influence—an influence fatal to the very

genius of the German tongue. Sardou, the French playwright, to-day complains bitterly of Ibsen and Wagner's power in France, and swears that the Northern mists shall shroud French clearness and light.

When the music of a race is sapped by strangers, then is the damage greater than that done to painting or to literature. Music is a more sensitive plant, and a plant of slower growth. Look at England to-day!

What is English music to-day? Where is there a national school in England? Händel first, and Mendelssohn later, stamped out entirely the tender bud of Purcell's gifts, and in France we see the same thing when Cherubini assumed the reins of the National Conservatory in Paris. Berlioz was fought out of music into journalism, and who shall say that he gave us his best work? A great, original genius of the orchestra, his music was practically exiled through the intriguing of an Italian, who is almost forgotten to-day, and Berlioz forced to earn a living by his clever pen.

Italy has always overshadowed French music. Always a menace in the eighteenth century, it became in the nineteenth a malignant force. Gounod went to Rome, and returned with his portfolio full of saccharine melodies. Thomas was influenced in similar fashion, and if it had not been for Bizet's individual power and Saint-Saëns rigorous Bach studies, both these gifted men would, too, have been swept away. As it was, they fought dearly for recognition, and in Bizet's case it came too late.

Germany being of sturdier stock fought the intruder, and Cherubini, Spontini, Rossini and the rest gained no abiding foothold in the land of Beethoven. Supposing, however, that Mozart had not outlived his Salieri days—supposing no stern Beethoven would have arisen—no Weber, no Schubert, then Italy would have conquered as she did in France, as she did in England, and as she did for many years in this country.

Poland has its Chopin, Scandinavia its Gade and Grieg, Bohemia its Smetana, its Dvorák, and Russia its Tchaikowsky. Rubinstein, who had the greatest lyric genius since Schubert, might have represented his country if he had lived there and absorbed its ideals, for it cannot be denied that the great virtuoso had more thematic power than Tchaikowsky. But he preferred to become cosmopolitan and more German than the Germans in his classic predilections.

He does not, therefore, stand as a representative Russian composer, as do Glinka, Tchaikowsky, Borodine and the rest.

America is too young yet to be musically self-conscious. We are at the imitative period, though we have a few delicate sprigs of talent just beginning to burgeon. Shall we send for Saint-Saëns, send for Dvorák, send for Brahms, to stifle, to kill these talents? Did the residence here of Dvorák hasten apace the cause of American music or the cause of the American composer? Was his so-called American and genuinely Slavonic symphony the forerunner of a joyous burst of native born symphonies?

We think that we may safely negative all these questions. Dvorák's return means nothing but mischief. What has he done for our Paines, MacDowells and Chadwicks? What can he do?

America, like a tub, must stand on its own bottom, and do all to foster its racial pride, characteristics and independence. Open the doors forever on the horde of foreign composers, singers and players, and one hundred years hence our condition will be infinitely worse and more hopeless than it now is. Let us take warning by England, France and other countries that have lost their musical birthright, not sold, but forcibly filched from them by strangers. Let us build up that Chinese wall, and let them call us Know-Nothings and Ignoramuses, but we swear to you that it is the only way by which we can foster and conserve American composition. Study all you can from the world's fund of music, but remain American.

In a lesser but no less insidious manner reproductive artists have gained our very musical firesides. Italy swarmed over us for half century, and now Reszke is the particular species of black death that threatens all American singers. If you do not make a firm stand the twentieth century will witness the foreigner—whether German, Polish, Hungarian, French, Italian or Irish—apportioning

the musical territory of this land, and then all your fine spun theories about cosmopolitan culture will go sailing into the blue.

Again we proclaim our belief that America is for the Americans!

Mr. Damrosch Is Angry.

SAYS BALTIMOREANS ARE IGNORANT ABOUT GRAND OPERA—
MANAGER ALBAUGH TALKS BACK.

[By Telegraph to the Herald.]

BALTIMORE, Md. January 9, 1897.—So disgusted is Mr. Damrosch because of the unsatisfactory attendance at his short season of grand opera in this city that he openly to-day charged the failure to the ignorance of the people of this city. One of the Baltimore performances was abandoned because of small receipts at the box office, while at the other two there were twice as many empty seats as there were auditors.

When asked to explain the cause he said: "Well, I shall use a very plain word, but it is the only one to express my meaning; it is ignorance. There may be plenty of people here who are fond of music, and who enjoy a pretty opera and a violin concert, and the like, but that is very different from a community with a musical education."

"The people here are evidently incapable of appreciating what I have brought them, and in that particular they are behind New York, Philadelphia and Washington. I have been giving opera to large houses in Philadelphia, and I shall do the same at the capital. In Baltimore no one comes, simply because the community is too ignorant in musical matters to know what is good."

Mr. John W. Albaugh, Jr., of the Lyceum Theatre, where Mr. Damrosch has been holding forth, takes issue with the irate impresario. "It was \$4 opera," said Mr. Albaugh, "that was announced, but after witnessing Tannhäuser could you say that all Mr. Damrosch's promises about massive scenery and metropolitan appointments were fulfilled? Those who paid the \$4 were entitled to what had been pledged. But in the second act of Tannhäuser what did you see? Merely one of the stock interiors of the Lyceum Theatre that we have used in scores of plays. And the furniture? Two ordinary chairs on a platform. Moreover, Mme. Galski, the prima donna, whom every one expected to hear, did not sing. I do not consider the performance that Mr. Damrosch gave worthy to be called \$4 opera in any just sense. It is a considerable sum of money to ask people to give for an evening's performance, and it should command the very best that can be furnished."

THE merits of the performances are not open to discussion so far as the question pertains to those who were not actually present, but it is generally known that Mr. Damrosch has a very fair aggregation of foreign operatic artists in his company who are satisfactory to the music lovers of Hamburg, Berlin, Carlsruhe, Leipsic and other German cities, and who should be so to the citizens of Baltimore, where opera is never heard. They should be delighted to get an opportunity to hear opera if it comes under such auspices.

But the price is too high; it is prohibitory to the good people of Baltimore, whose taste for music has not been cultivated to a high standard under the tutelage of Asger Hamerik, a Dane, who has controlled the musical destinies of Baltimore for a quarter of a century. As an instance of Hamerik's rudimentary musical formation we may instance the fact that he never had heard The Walküre until about three years ago in Paris, whereupon he wrote to a Baltimore paper (after having heard The Walküre in Paris only) that Wagner did not understand music and that the work is in reality a farce. Such are the nature and character of the musician who has given to Baltimore its musical trend for over a quarter of a century.

Had Mr. Damrosch gone to Baltimore with an opera company and announced popular prices he might have succeeded in arousing some sentiment in his favor in that community, but the high salary crime, of which the operatic schemes are guilty, makes it impossible to ask reasonable prices. The cream of the income of the season will go to Lilli Lehmann, who will get a small fortune, and who sings at very low rates in Germany. This same Lilli Lehmann charges twenty dollars a lesson to American pupils, and twenty marks (less than five dollars) to European pupils.

It will therefore not surprise us if these overpaid foreign artists, who can get about one-fourth to one-eighth as much in Europe as they get here, will defeat Mr. Damrosch's scheme, merely because the condition carries failure with it. Naturally, no one blames Lehmann or Galski or any one of these people for securing fine, fat contracts out of Mr. Damrosch, who works like a beaver to make ends meet to pay them. Where they get \$1,000 here they get about \$150 in Germany. How then can opera prosper? We learn that the financial success in Philadelphia is not satisfactory. How can it be? The people of that city are not going to invest all their amusement fund in one musical enterprise at high prices. If the artists could be had at reasonable figures, at figures somewhere near the European

basis, the management could make opera remunerative on a popular appeal; but this way—never.

A table of comparative figures will show how the case operates:

	COMPARATIVE SCALE.	
	PER NIGHT.	
Jean Reszké.....	New York.	Paris.
Ed. Reszké.....	\$3,000	\$200
Melba.....	800	80
Calvé.....	1,600	300
Plançon.....	1,500	200
Lilli Lehmann.....	750	100
	Bayreuth.	
	1,000	\$100

The people of Philadelphia, Baltimore, Washington, New York, Chicago and other places do their best, but they cannot support opera at such tremendous advances. It is not fair to expect it. The whole system is pernicious and constitutes a highway robbery, and the result is failure in nearly every instance, and that is right, for the punishment fits the crime.

The Chicago Amusement News in referring to the situation says:

Mr. Blumenberg, of THE MUSICAL COURIER, of New York, hits the mark correctly in berating all foreign artists from Jean de Reszké down, for the high prices paid them, and the consequent high prices Americans have to pay, not alone for operatic performances, but also for imported dramatic productions; this, too, to the belittlement of American artists, of whom we have many; and how few of our very capable artists can visit any foreign city and receive recognition? Many of our readers ask why this is so. Simply because a certain element of the four hundred, or the would-be élite (pursue proud), not blue blood, ape the foreign. This is not patriotic, or as it should be. The public has it in its own hands to remedy the effect, as also the cause, by simply patronizing American artists in the line of amusements until such times as a fair reciprocity shall be established.

The Chicago Times-Herald of January 3, in discussing THE MUSICAL COURIER campaign, agrees with us in the following terms:

Why berate De Reszké and all his chums for getting all they can? That is precisely what all sorts and conditions of men, from the highest to the lowest, are doing. It matters not whether they have vocal notes, commercial notes, wheat, whiskey or advertising space to sell. They always bull the figures to the limit, and the price that the public will pay is the accepted market quotation.

It is not, therefore, the man who accepts an exorbitant figure, but the one foolish enough to pay it who deserves lampooning. The way to escape this enormous annual tribute to a few foreign stars is to quit paying it. They are not green enough to refuse the money so long as it is offered them, and the logical method of reform is to convince the fashionable people that they belong in the category of fools who from their money are soon parted.

Up to date no one berates them. The only fault found is in the publication of the facts in the case. The case itself is understood, but in accordance with the ethics of these foreign invaders it is wrong to publish the truth in reference to the high salary crime. The crime itself is not denied, and no one finds fault with Reszké for making all out of it there is in it. We have constantly commended him for this, but we have not forgotten to claim, while doing this, that American music, American composers, American singers and American artists are doomed to everlasting oblivion under this foreign sway, and that if we even had great talents in our country the condition as it now prevails would crush them out of existence; they could not assert themselves. Jean Reszké as Jean Reszké, Esq., is all right; but the wire pulling, operatic tenor boss who represents the most perfect type of a foreign tyrant, destroying even in the bud all aspirations of our native artistic talent, is all wrong, and this must be told and will be told unceasingly until some remedy can be found to redeem ourselves.

A LETTER from a correspondent of residence in Switzerland says:

I have been interested in your war upon foreign musical monopolists; all you say is quite true. Sarasate, the disdainful, played in — for 700 francs; Joachim, 800 francs; Sauret for 500 francs, and —, the "sweet singer," for 300 francs.

These are prices for violinists in Switzerland, the land of Raff and Hans Huber. The late Mr. Abbey paid Sarasate about 3,000 francs here a night, and it helped along his firm's bankruptcy rushing. Sauret would never play here for any \$100 a night; he wants five times that sum here, simply because it is America. There is no other reason. He is entitled to it if he can get it.

A Milan letter from an American artist to the editors of this paper, speaking of an operatic engagement and dated December 23, says:

I have had several offers, but how can one be expected to accept when you are to be paid only 300 to 400 francs a month, furnish your costumes, live at the first hotels, and put on style? Why, one must have a well filled purse for such engagements. Besides, if the engagement is outside of Italy one must pay three months' percentage in advance to the agents, give some 50 francs to the secretary of the agency, take a subscription to their paper and have articles inserted

at one franc a line and one franc a line for translations. How's that? At the Scala they offered a very good bass singer who had sung there before four francs a day!

That bass singer is very apt to come to America next season and get four dollars a minute here. We can never tell. The above letter gives additional illustration of the sodden corruption in Milan musical affairs. Those musical papers have no circulation whatever. There is not one of them with a thousand paid subscribers, and they condemn themselves the moment a professional newspaper man takes a look at them.

Talk about corruption in our fair country! Talk about sensational journalism! At least journalism here signifies circulation, capital, the engagement of a large force of men as writers, correspondents, clerical forces, printers, pressmen and numerous other literary and mechanical agents. The advertiser gets the benefit of circulation. The Milan, German and French music papers do not average 1,000 papers per edition. The whole scheme is as great a fraud as the high salary crime which the foreign operatic visitor has foisted upon us here. But it will all go to pieces sure, and right will triumph in the end, as it always does.

WAGNER AND THE NEW JOURNALISM.

TEMPORARILY abandoning its chase of the sobbing cancer, the New York Journal took up a week or so ago the Wagner case. The Journal has never seen fit to engage a regular music critic, as its editor probably thought "Hully Gee! wot's Wagner to me, or me to Wagner!" and not until his attention was called to Siegfried did the notion seize him that perhaps Wagner might interest a few people in this benighted city of hideous Sunday supplements. Then the usual journalistic tactics were employed. Fish vendors were passionately interviewed, and hypothetical questions were put to them. "Would the Donner motif if shouted all day in Avenue C hurt the voice?" Physicians, pimps, broken down murderers, Chuck Conners, not to speak of Steve Brodie, all contributed their amiable quota of knowledge on the great and undiscovered Wagner, and in the great journal that has come out of the West.

It is said that when the proprietor of the Journal was told that for seven years Wagner had been continually sung at the Metropolitan Opera House, he answered: "Well, I never knew it," thereby unconsciously imitating the sailor, who, after he had pounded a Jew to jelly, gave as a reason that his victim had crucified Jesus Christ. When informed that the event had occurred some eighteen hundred years ago, the man of the sea replied, "Well, I only heard all about it last night!"

The Journal must therefore be excused for its callow haste. Anything to get ahead of the World you know!

Here are the results of its silly balloting among the singers, Albert Waldorf Bagby and others:

UNCONDITIONALLY FOR WAGNER.

Jean de Reszké,	Lillian Nordica,	Edouard de Reszké,
Pol Plançon,		Felia Litvinne,
Walter Damrosch,		Maurice Grau,
Otto Lohse,		Albert Morris Bagby,
A. H. Hummel,		William Parry.

DECLARE WAGNER FATIGUES THE VOICE.

Nellie Melba,	Emma Eames,
George Sweet,	Achilles Errani,
Diego De Vivo,	Mary H. Skinner.

WAGNER FOR MUSICIANS ONLY.

E. Bevgman,	L. Mancinelli,
Gustave d'Aquin,	Mario Ancona,
Cornelius N. Bliss,	Henry Clews.

Mr. Henry Clews, the cultured banker, remarks that he is a "passable Latinist," but he has had, "no time to learn their jaw-cracking language." He then refers to the tongue spoken by Goethe, Heine, Beethoven, Bismarck and a few other Teutonic barbarians. Diego de Vivo's contributions to Wagnerian lore would be very valuable of course. What he does not know about music would fill the Sunday Sun. Mario Ancona, otherwise Mr. Cohen, gives his opinion. It is as worthless as his tone production. And then who is Mr. Sweet, and who is Mr. D'Aquin? Who cares what they think of Wagner? Mr. Hummel makes the soundest contribution of the whole lot, for he declares that Wagner is "not over the heads of the people." We print in full his sensible letter:

One needs but to attend the yearly festivals at the little village of Bayreuth to appreciate the intense hold the music of Wagner has on

the real music-loving masses. Here Wagner is not alone the musician Wagner, but also Wagner the idol.

It is not the exceptionally wealthy, who are fortunate enough to purchase a loge at the various Continental opera houses, who enjoy the music of the great maestro. The poor music lover, who may not have more than the price to pay for a journey to this resort, becomes a devotee at the shrine of the man who made himself a veritable king among his compeers. Not music for the masses forsooth! Why, only the masses seem to be the clientèle, and in myriad numbers.

Possibly with those whose ears are not strictly attuned to melody Wagner's music, like olives, may be an acquired taste; yet it is a palpable fact that throughout the music-loving world Wagner's operas are the pre-eminent choice.

It would be ungallant for me to criticise Mme. Melba's reason for refusing to continue to appear as *Brünnhilde*. I prefer to remember her distinct, joyous utterances at the beginning of the season when the Wagner rôles were assigned to her. She thought differently then; and then—let me not be considered unchivalric in my utterances—Melba was right.

The true artist ought not to flinch because a rôle demands, besides the knowledge of its conception, indomitable work and a possible temporary strain on the vocal cords. Zeal and loyalty should suggest all the greater reason for physical exertion, because our public is liberal in its pay, and is entitled to the best, be that best an opera, or the prima donna to whom is assigned the fulfillment of a famed composer's creation.

In my opinion Wagner is an educator. His music appeals. I have never attended one of his operas without experiencing the keenest enjoyment. His music is to me, and should, be I think, to the general public, perfectly comprehensible. I do not agree with those who affirm that Wagner is over the heads of the common people. I do not believe his music can have anything other than a beneficial effect on any and all who hear it. Be that as it may, I must, however, admit that I have time and again noticed at the Metropolitan Opera House and in the old days of the Academy, on many occasions when Wagner was the attraction, that, notwithstanding the rôles of his opera were interpreted by eminent artists, the majority of those in the boxes and the audience appeared bored. I do not think he is thoroughly appreciated by the upper classes.

A. H. HUMMEL.

MELBA.

LAST Wednesday's MUSICAL COURIER announced that Melba had sung *Brünnhilde* in *Siegfried* for the first and last time on December 30. That same morning the following appeared in the New York Herald:

MELBA GIVES UP BRÜNNHILDE.

[By telegraph to the Herald.]

BOSTON, Mass., January 5, 1897.—Mme. Melba, who is stopping at the Brunswick for a few days, said this afternoon that she would not again appear as *Brünnhilde*, in *Siegfried*, because the rôle is too wearing for her voice.

"Interesting as I find the rôle of *Brünnhilde*," she said, "I do not intend to sing it again, at least not for some years. My reason for this decision is my belief that in singing it often there would be danger of injuring my voice. My opinion is confirmed by the advice of those whom I consider good authorities.

"I wish it to be understood," she added, "that I say this only in reference to my individual case, and that I do not assume to give advice to other artists on this subject."

Did this advice emanate from the gallant Jean Reszké, the man from Poland, who is engaged in the chivalrous task of intriguing between women? Reszké has succeeded now in driving Nordica and Melba out of competition with him in the great Wagnerian rôles, and has at the same time managed to put his relative Litvinne, a third-rate singer, on the Metropolitan payroll. He deserves the admiration of many for providing for his family, even at the risk of acquiring the reputation of a hero who fights women. Art does not enter into the calculation. It is all a question of engagements and high salaries. "Damn art! damn the Americans! damn American music and musicians! What we want is boodle, and we are here to get it." But what a farce *Tristan* will be on Friday night. Serves us right. It looks now as if Melba will not be engaged for next season. Reszké has given the best evidence of her uselessness in the future.

The fact that Jean de Reszké is in doubt as to his return here next season will be sad news to the opera girl. This singer's popularity with the fair sex has not been affected by his recent marriage, any more than it has been at any time by his ripe age. In fact, the adorers of the tenor insist upon looking on him as a youngster, in spite of the fact that he is already weary of the labors of the stage and desires to spend the fortune he has accumulated in dignified leisure on his Polish estate. Perhaps it is as well that the star should retire now, while he is in his prime, rather than stay on as others have done, after his voice had lost its power and beauty. There is nothing more melancholy than a singer making impressions that eliminate the glory he has won under a past generation.

THIS is from the *Evening Sun*, which is entirely in error in its premises. It is not a question of age or of singing or of art. It is all a question of boodle, boodle, boodle! Jean Reszké would be a fool if he were to retire while the American fools are willing to give him \$3,000 a night. He can get \$200 a night in Paris, but that is not boodle, and Mr. Reszké is a wise man in his generation, even if he is not an American.



NO one could have told it from his face. He was sad as to visage, and his clothes were of anxious rectitude, but with my trained and thirsty eye I detected the bibulous maniac as soon as he sat next to me. More marvelous was his speech. Such diction have I never heard to ears trained to sobriety. The fatal point was the absence of connective thought, of sequence in ideas.

"Say, Willie, what's the word to-night?"

Of course I resented the familiar tone, but one glance at the fellow's face showed me the hopelessness of quarreling with a madman.

I informed him in my most rustling manner that Siegfried was being sung.

"That's all right, my friend. Siegfried is what I am here for. But what worries me, Willie—" "My name is not Willie," I interjected. "I know, but let it go at Willie. What worries me is why *Little Lord Fauntleroy* is forging a sword instead of a check."

"A sorry jest, sir!" I cried, outraged at every pore. "Please do not address me again. I am here for the music."

A cunning smile spread over the delicate expanse of his face. "So am I; but, on the absolute level, do you believe in this blacksmith turned erotomaniac?"

I saw that I was dealing with no ordinary man, and I punched him in the ribs. He responded by putting both feet heavily on my slender instep.

"You are a professional humorist," he whispered, but oh, his voice! and oh, the breath of him! I relaxed my hold on the stage and queried:

"My good sir, I'll have you thrown out of the building if you don't keep quiet." The man's eagerness was touching.

"Not before the third act, oh, sir! not before the third act!"

Then I knew that he was a Melba-maniac!

The third act arrived on time, and Melba, with a quaking heart and shaking voice, faced a horrible jury of critics. My neighbor said things under his breath, but I heard them nevertheless.

"Why should *Lucia* try to ruin *Little Lord Fauntleroy*?" he whispered, and I thought the humor forced. He continued his monologue:

"De Reszké Jean is immense, but he must not look so young, else will Brownslaw Huberman become jealous, and Drawbridge T. Gerry angered. Ever since the public stopped Sherry exhibitions the stage has become lax. Therefore *Siegfried* should not inform the audience, a Puritan audience, that Melba is no man. Gott in himmel! we saw that the moment the *Wanderer* and *Erda* slipped through the fiery gauze. Let Melba's figure suggest the fact, but this shameless announcement is too much for me. She has the courage of her corsage, and *Siegfried* must be an illiterate chump not to see that no trust no bust, and *Brünnhilde* has lots of trust."

I began to weary of this rambling, so when the entr'acte came I asked the stranger out for a lemonade soda. I have seen the impatient horse before the trough. I have voluntarily held a pan of water for the jaded dog, but never, never have I seen anything like the lovely parched impatience of my unknown friend. We swam before a cable car, oblivious of its gong. We pushed aside a brougham and a pair before the Empire, and when we reached the

moaning bar, as Tennyson hath it, the officials in white Waring aprons fell back in awe.

My critical friend coughed, and I did the rest.

"Do you know," he said, in admirable accents—"do you know what I really think about to-night's performance? De Reszké hasn't hypnotized me, so I can speak the truth. Without Seidl it would be very lame." I protested. "Wait a bit. Seidl has put into those people on the stage what they lack. They are all scared to death. Edouard de Reszké is the only one who is genuinely eloquent. His *Wanderer* is better than Betz's. He has the voice, figure and the feeling. The scene with *Erda* was better than I heard it in Bayreuth. Indeed, the entire evening was better than Bayreuth."

"You are going too far," I cried. "First you patronize Jean and then you say Edouard is better, as if rivalry could be created in that happy family. I, too, was in Bayreuth, and Burgstaller, the *Siegfried*, was a clown compared to Jean. The only possible point at which the New York performance could be improved was the *Erda*, and I do not say this with any attempt to lessen Miss Olitzka. She was an excellent *Erda*, but Shumann-Heink, with that marvelous voice, was better. Bispham deserves a wagon load of flowers. His *Alberich* I almost compare to Friedrichs', and that is high praise. The *Mime*, Mr. Hubbenet, was the best I have seen since Lieban. Can I say more? He sings better than Paul Lange, and he is a capital actor. As for Jean, there is only one word—he is the best *Siegfried* of all. I sat near Mrs. Anton Seidl, and asked her: 'You have heard George Unger, the originator of the rôle? Tell me frankly what is the difference?' With true blond vivacity she replied:

"Unger was a very tall man!"

What's this? My friend, whose name shall be anonymous, has just telephoned me. He wishes to know why Jean de Reszké made that big ritardando at the close of the forge episode. The ass doesn't know that Wagner made this big tempo rubato in the score. The idiot also wishes to know why *Siegfried* sang at the audience several times.

I heard a curious story at Lüchow's the other night—Lüchow's where do congregate many mighty musicians daily. A clarinetist, now dead, an excellent player, Stoeckigt by name, was playing with Mr. Seidl in a rehearsal of Dvorák's American symphony. When the last movement was reached the clarinetist said:

"Oh, I know this. I played this once before."

Seidl was aghast. The symphony was Dvorák's fifth, and the copyist's ink was hardly dry on the orchestral parts.

"You know this?" he asked.

"Yes," replied Mr. Stoeckigt. "I have even some copies of different phrases that I made in my note book many years ago in Hamburg. He produced his notebook such as musicians carry, and showed certain passages he had copied, and Seidl was considerably mixed up until he saw Dvorák, who, with his accustomed childlike naïveté, admitted that he had used in the new work a movement from an old symphony. He had become dissatisfied with it, and destroyed all but the last movement. When he thought out his so-called American symphony he saw that he could fit into the scheme the older work, which, of course, he modified considerably.

The funny part of it all was the tenacious memory of the clarinetist, who after ten years could recall such a fragmentary and almost evanescent thing as the few bars of the clarinet part!

Funnier still was the calling of the symphony "American" because it had a few melodies suggestive of the music of the negro. The entire work is Scotch, Irish, German and Slavic; but American, not a note! The story, published for the first time here, of that last movement tells the tale.

Dvorák was thrifty.

So was Richard Wagner thrifty when he sold to the amiable Mrs. Gillespie and other ladies of the Women's Commission, in Philadelphia, 1876, the Centennial March, a work that some say Anton Seidl wrote, or at least scored. At all events, grave doubts exist whether Wagner really wrote it for Philadelphia.

Some of the old Thomas orchestra told me that this very march, masquerading under another title, had been heard in Germany.

Great composers have their weaknesses.

That advertisement on the Koster & Bial program of a certain facial preparation, and named the Yvette something or other, is not very chivalric when it announces below Yvette Guilbert's signature: "For sale at all grocers."

It does not necessarily prove, as the Baconians fondly declare, because William Shakespeare's signature looks like the path of an ink stained fly, that its maker was an illiterate person.

Mr. Daly in his programs of Much Ado About Nothing reproduces the dramatist's autograph. To me it looks as if Mr. William had been on a ten days' Stratford-upon-Avon "jag," and that his muscles, sadly upset by sack and ale, had refused to respond to his mighty brain. The more human you make Shakespeare the better it is for his plays. No man ever drew the drunkard, drew him with uncompromising fidelity, and yet sympathy, as has the creator of Sir John Falstaff. Not even T. S. Arthur in his lofty dipsomaniacal dithyramb Ten Nights in a Bar-room comes within shouting distance of Sir Toby Belch. Shakespeare is said to have died after a merry debauch. Good! and his handwriting looks as if he had. Let us have the truth at all hazards.

The San Francisco *News-Letter* gets off this awful thing in a recent issue: "I was standing in the Tivoli lobby during the first performance of I Pagliacci, when the ready reporter tapped me on the shoulder. 'Ever seen this before? Give me an idea of the first act. Who is this Paggie? What's the 'I' stand for? Paggie!—that's a Hebrew name all right. I guess 'I' stands for Isaac.'"

That isn't half so bad as the evil question put to me last season at the first Tristan and Isolde performance. Fancy a man, substitute music reporter, rushing up to you and shouting: "Say! It's great, old man. Tell me the story quick; I have to write a column, and I never saw it before. Did *Isolde* put poison in *Willie's* tea?" I ran for my life.

Good heavens! They put a baritone in jail for not singing an encore down in Caracas! Here we would like to jail them—especially at Sunday evening concerts—for their extreme amiability as to encores.

There is a musician, a conductor, in this city whose modesty has sadly militated against his worth becoming a town topic. His name is Fritz Scheel, and he was a pupil of Hans von Bülow. I have no less an authority than Conductor Lohse, who assures me that Herr Scheel as an interpreter of classical music has no equal in America. He is a young man yet, and has many friends here and in San Francisco. Herr Scheel conducted his famous Hamburg orchestra at the Chicago exposition, and there is a movement on foot to put him at the head of a permanent orchestra in this city. His readings of Bach, Beethoven, Schumann and Brahms are said to be remarkable. He is a true disciple of a celebrated master, and has an amiable gift of sarcasm that makes him feared by the mock musician. Herr Scheel will presently arrive, and the sooner the better for the cause of absolute music.

The new anti-piracy law will prove a godsend to dramatists. But it must not be forgotten that all plays will have to be copyrighted, even those held in manuscript. The play pirates are now cornered. The next law to be passed—and it never will be, and even if it were it could not be enforced—is the law that prohibits a man from stealing another's ideas. Even the new law cannot cover that; besides, plagiarism, conscious and unconscious, in the drama, music and all the arts has been going on since the hoary days of Hesiod. Not only do authors, playwrights, poets, composers and painters steal, ravish, annex and boldly borrow ideas, but style, the most personal of all. The style, that is the man, is also pillaged, so that the best thing a man of ideas can

do is not to give to the world what he chisels, paints or writes.

After his death his family can publish him abroad, and he will never have the pain of seeing his original ideas appropriated.

Perhaps crusty George Moore is right, after all. To have ideas is to have something that your neighbors may flaunt abroad the moment you have let them into the secret. To have a style, a great style of distinction, is to have something not so easily filched. Some books have lasted through the ages, not because of the truths they disclosed, the great ideas they revealed, but because of the individual manner in which they were written. For that reason President Cleveland's dainty, epigrammatic, Attic messages will never be forgotten!

I always suspected the Princess de Chimay (oh! most evocative of names) of footlight yearnings. Her career has been aerolitic, and the elopement with a gypsy flutist was possibly its apex of notoriety. But she is evidently tiring of Budapest and the prospects of a humble but muddy hut on the banks of the beautiful blue Danube. She has written to a newspaper all about herself and her pure ideals. She left with the flutist because she had tired of the iniquities of high life, but I fancy because her lover was not a violinist but a flute player. Presently we will read that Princess de Chimay will appear here in a vaudeville show and sing the mad scene from Lucia with the flute obligato of Mr. Rigo.

She should be told of the fate of Angelina Allen, once known in the gay and underdone Tenderloin as "Curves."

The peculiar combination of fashion and music that may be found at Waldorf musicales never particularly interested me until Tuesday afternoon of last week. I always fancied that fashion and not art ruled the modish roast, but I was agreeably disappointed to find that the sixth Ruben & Andrews musicale was really an artistic affair, well managed, and not too long as to program.

There was some annoyances at the building next door, the clangor of iron ringing above the tones of Gregorowitsch's violin, and worst of all being too sharp as to pitch. This sort of thing could easily be remedied. Then Colonel Mapleson, pink and jolly looking, came in, and asked for a program in the tones of a stentor. Otherwise it was a neat and not too gaudy an affair, and Thirty-third street to Broadway was lined with carriages.

I saw Clarence Andrews with a boutonniere as big as a catherine wheel, and the handsomest woman in the room was a gorgeous brunette, Josephine Jacoby, the contralto. Incidentally Herr Link, the sorrowful comedian of Mr. Conried's company, dropped in, and, of course, he declared that Huberman was the seventh wonder of the world. William Lavin, the tenor, fresh from Germany, where his wife, Mary Howe, is singing successfully in opera, reminded me that I once called him a handsome tenor, and I retorted by saying that he should change his name to Lavin and he would make a De Reszke hit. Manager Hirschberg suggested another part of the hotel, and we drifted away from the Ruben & Andrews Metropolitan Opera Musicales as Mme. Chalia began *Maddalena's* recital from Andre Chenier.

I was not sorry.

I have not told you of the music. I went primarily to the concert to hear Gregorowitsch, the good looking Russian violin virtuoso, as I had missed his debut in Chickering Hall. All the good things I had heard were not good enough. He is a most finished artist, although I was not entranced by his instrument. It has an occasional wooden and nasal tone. But his easy, free, delicate phrasing, his bouncing bow effects, his staccato and sure, nimble left hand were most edifying. He is very musical, his tone brilliant, mellow and tender and he gave me the impression of having considerable reserve force.

M. Gregorowitsch looks at his audience as he plays and his magnetism is undeniable. He gave Sarasate's Gypsy Airs with bravura, great fire and I liked his tempo rubato, and marked control of the Magyar

spirit. For an encore he played a berceuse, a tender little cradle song by Godard. Gregorowitsch was a prime favorite with the women yesterday afternoon, and I need hardly tell you that the bulk of the audience was composed of the unfair sex.

Campanari, sympathetic artist, sang a novelty, a pretty song called the Mournful Garden, by Louis Saar, and was accompanied by the composer. Mlle. Le Gierse, a light voiced soprano with a very French style, also sang, and Ppl Plançon, imposing and masterful Pol, gave us a group of French songs with his accustomed grace and finesse. Victor Harris contributed most of the accompaniments with his accustomed *savoir faire*.

They are having trouble with a brass band somewhere in Kansas, because it has caused two deaths. Why, at this late day, such a thing is noticed at all surprises me. Brass bands have been deadly sappers of life since the days of Pharaoh. When the last band plays a dirge on the site of the last city, then I suppose the millennium will have arrived. Even Gabriel is said to be a cornetist.

Death of Achille Errani.

A SHOOTING occurred in the household of Achille Errani Tuesday night of last week, during which the venerable singing master was aroused, and while efforts were made to keep him quiet, the excitement proved too much for his feeble heart and he died. The fight was one of jealousy, a young domestic being fired at by her worthless Irish lover, but it cost Mr. Errani his life.

Professor Errani has been widely known and highly esteemed among musicians in this city for many years. He was born in Faenza, Central Italy, seventy-three years ago, and early showed talent as a singer. He entered the Conservatory of Milan when seventeen years old, and after graduation continued to study vocal music under Vaccaj, the then famous composer and teacher.

He showed such remarkable proficiency that Vaccaj made him his favorite pupil and invited him to live at his home.

He began his professional career when he was twenty-two years old, and made his debut as leading tenor at Reggio di Modena. He traveled through Italy, Spain and Greece, gaining laurels until in a few years his fame had spread throughout Europe.

His voice was a pure tenor of excellent range and sweetness. He achieved the distinction of being the only tenor who was able to make a contract to sing the opera *Louisa Miller*, which severely taxed the voice in the upper register.

After making his reputation in Europe Errani went to South America and Havana under the management of Max Maretzek, and came to New York in 1860. He appeared at the Winter Garden with Fabbri, Gozia, Fressolini and Adelini Patti. He was the first tenor to sing the rôle of *Alfredo* in *Traviata* with Patti, and created a great success.

Errani went to Mexico in 1863 and toured through South America during the war. On leaving the stage he settled in this city and began teaching singing. As an instructor he met with signal success. Many of his pupils have attained wide reputations on the operatic and concert stages. Prominent among the singers whom he helped are Minnie Hauk, Emma Abbott, Emma Thursby, Marie Durand, Florence Rice-Knox, Jennie Van Zandt, Julie Gaylord, Jenny Dickinson, Emma Stone and Mrs. Blanche Barton.

Prof. Errani leaves one child, a daughter, the wife of John W. Surbrug.

The funeral took place at his late residence, 118 East Twenty-sixth street, last Friday. The house was filled with friends of the family, relatives, pupils of the deceased and many prominent musicians. The floral offerings were profuse and elaborate. There were no religious exercises. Justice Barrett, of the Supreme Court, spoke for fifteen minutes. He was followed by Prof. Felix Adler and Mrs. Judson, and Mrs. Draper sang *Thy Will Be Done*. The burial was at Brentwood, L. I., Saturday morning.

Letter from Ruben & Andrews.—*Editors The Musical Courier*—As Mme. Eames has changed her mind and refuses to sing at the next Metropolitan musicale Tuesday afternoon the artists for the next musicale will be as originally arranged: Mesdames Litvinne, Belina and Snelling; Miss Leontine Gaertner, 'cellist; Messrs. Cremonini and Ancona. Yours very truly, RUBEN & ANDREWS
Per G. P.

Genevra Johnstone-Bishop.—Genevra Johnstone-Bishop scored a great success in Toronto on New Year's Day in concert, and returns the latter part of the month to sing for Mr. Torrington.

TERESA CARREÑO.

THE third concert of the Philharmonic Society occurred in Carnegie Hall last Saturday night. Friday afternoon the public rehearsal was given. Here is the program:

Overture, Prometheus Bound, op. 38.....Goldmark
Concerto for Piano, No. 4, D minor, op. 70.....Rubinstein
Teresa Carreño.

Symphony No. 6, Pathétique, B minor, op. 74.....Tchaikowsky

Both these concerts were so crowded that it could be readily guessed who was the magnet. Not since one of Paderewski's wild matinées have we seen such enthusiasm, such a throng. Even at the afternoon function, usually so tepid, so formal, there was an outburst after the performance of the concerto, and Mme. Carreño had to return to the piano after six recalls and play Chopin's berceuse, which she did with the utmost delicacy, finish and sweetness.

Carreño is an old friend, but seven years spent in hard study and giving concerts has brought back to us this old friend greatly changed, greatly improved, and a mistress of all her resources. She was ever magnetic and dashing, and seemed to have inherited some of the glancing brilliancy of her early master, Gottschalk, but she has suffered a rich sea change. Life, arduous endeavor, personal sorrow and artistic triumphs—all have signified in her work. There was something of the heroic in her playing of the first movement of the well-known Rubinstein concerto. Not titanic, as was the composer's playing, but heroic, fiery, dauntless, and her tone is now polished and powerful.

We can easily echo Mr. Seidl when he said that since Rubinstein he has never heard this concerto played as it was on Saturday night last. The first introductory crash was sensational in the extreme, and the ponderous chordal opening orchestrally broad. Carreño's smooth passage playing soon made itself felt. She delivered the runs in double thirds and sixths with purity, and when the section in F was reached—a true Rubinstein cantilena—her mellow musical feeling was delightful.

The working out was clear, the building up of that big cadenza on the black keys—F sharp—something to be remembered. Here her absolute control of dynamics was apparent. The crescendo and acceleration were magnificent, and the apex almost Rubinstein-like, and then the coda rushing as a whirlwind to the smashing D minor chords at the end.

It was superb and overwhelming, and old-time pianists and musicians in the hall went wild.

The romanza was played with intimate feeling, and sonorous was Carreño's cantabile. She has gained so much in repose, and intensity in repose, that this movement was very satisfying. The breadth of enunciation in the A minor part and the grip on the closing bars gave us the impression of a new Carreño—a thoughtful, soulful, musicianly woman.

The last movement was terrifically played, the rhythmical life, or clearness of passage structure, never for a moment being blurred. The stretto was as masculine as you could wish, for Carreño's powerful forearm, upper arm, her mobile wrists and strong back, combined with nervous elasticity, made her instrument—a fine specimen of the

piano maker's art—ring out above the Philharmonic orchestra.

It was indeed a noble performance by a fascinating woman, and a woman who really deserves the title bestowed upon her in Germany of the Lioness of the Piano. There is in her play something exciting beyond measure, and the ease with which she masters her moods, confides and impresses them upon you, and, above all, the control of her sumptuous temperament, all these combined with a technic that is well-nigh faultless, a staccato, a legato and scales that are gorgeous in color and vitality—all these, we say, make Teresa Carreño an unique artist.

Her enormous successes on the Continent are readily understood.

Her recital next Thursday afternoon at the Waldorf is looked forward to with keen pleasure by lovers of remarkable piano playing.

Mr. Seidl accompanied Madame Carreño with conspicuous ability. In the purely orchestral numbers Goldmark's interesting overture was the better of the two, the strings sounding smoother than at any previous concert this season. In the case of the symphony we must disagree with Mr. Seidl as to his tempi. What he gains in sweep he loses in emphasis, even clearness. The scherzo is improved by being deliberately played, besides the brasses do not sound as Tchaikowsky intended them to when played at Mr. Seidl's enforced gait. As to the first movement we are open to argument, but the last loses weight and mysterious import. Mr. Seidl no doubt has his own notions, too, on the subject, yet do we believe in the traditional tempi of Mr. Damosch, the knowledge of which was gained so as to understand at first hand from the composer. On the other hand, Mr. Seidl's personal and peculiar power was felt in every bar of the symphony, a symphony despite its popularity, not its creator's greatness.

The fourth concert, February 6, will be given in commemoration of the 100th anniversary of the birth of Franz Schubert. The Unfinished symphony, the theme and variations from the D minor quartet, and songs to be sung by Mr. David Bispham will comprise the major part of the scheme. A novelty, Borodine's second symphony in B minor, is to be played by Mr. Seidl in the second part of the program.

The Apollo Club of Minneapolis.—A new club has been established in Minneapolis, Minn., Emil Ober-Hoffer director, which is destined to follow out the same high-class vocal scheme of the Apollo clubs of New York and Boston. The club numbers plenty of good voices, and the program already forwarded us is excellently arranged.

BASSO CANTANTE WANTED.—One who understands English diction, who is a sight reader, who knows routine in church service. Salary, \$500. Large city. Ample chances for large classes in singing. Address B. A. L., care of this office.

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WANTED.—Position as accompanist and to coach singers in the studio of a vocal teacher. Applicant is a young lady who has had experience. Address Miss A. B. X., care THE MUSICAL COURIER, New York.

A New Operatic Concert Company.

THE Helen von Doenhoff Operatic Concert Company has recently been organized, consisting of a quintet of well-known operatic and concert artists headed by the contralto, Mme. Helen von Doenhoff, who is accorded by general consent of press and public throughout America and Great Britain a place in the very first rank of operatic artists. Her characterization and singing, especially of the rôles of *Asucena* in *Trovatore*, *Ortrud* in *Lohengrin* and *Fides* in the *Prophet*, have won for her the highest encomiums of the critics.

Mme. von Doenhoff is an American and has won her laurels in company with many of the great artists of Europe. Her tours have been with the Juch-Perotti Opera Concert Company, the Carl Rosa Opera Company of England, and with the Tavery Opera Company (first season.)

In England, after her concert appearance at the Liverpool Philharmonic Society, she was proclaimed one of the greatest of contraltos and soon after made a most triumphant tour of Great Britain. Mme. von Doenhoff is possessed of magnificent voice and dramatic ability and is eminently fitted to head an operatic organization.

Musical societies will doubtless avail themselves of the opportunity to engage her, with or without her company. The organization is not on tour, but holds itself in readiness for special engagements only.

First Mildenberg-Reed Recital.

MR. ALBERT MILDENBERG, pianist, and Mr. Graham Reed, baritone, gave the first of their series of recitals of piano and song at the Castle Ladies' School at Tarrytown on the Hudson recently.

Mr. Mildenberg is director of the department of music at the school. Mlle. Reigo has charge of the vocal department, and Miss Proctor has charge of the violin department, both of which ladies assisted. The interesting program, which delighted the audience in the large music room of the Castle was as follows:

Soprano, Shadow Song, Dinorah.....Meyerbeer
Mlle. Reigo
Baritone, Prologue, Pagliacci.....Leoncavallo
Mr. Reed.

Piano Solos—
Valse Impromptu.....Liszt
Impromptu.....Schubert

Mr. Mildenberg.
Violin solos, Andante from Concert.....De Berliot
Miss Proctor.

Romanza.....Verdi
Mlle. Reigo

Baritone solos—
Widmung.....Schumann
The Ring.....Rubinstein
Es Blinkt der Than.....Rubinstein
Mr. Graham Reed.

Piano solos—
Etude, D.....Liszt
Twilight.....Schumann
Why.....Liszt
Rhapsodie.....Liszt
Mr. Mildenberg.

Mr. Reed's vocal numbers and Mr. Mildenberg's work at the piano captivated the audience; and Miss Proctor, violinist, and Mlle. Reigo received a hearty encore after each number.

Miss Josephine Mildenberg was the accompanist.

Carreno Recital.—Mme. Teresa Carreño's first piano recital will be given at the Waldorf on Thursday afternoon, January 14, at 8:30. Mme. Carreño will play Fantaisie-Chromatique and Fugue of Bach; Sonata Appassionata, op. 57 of Beethoven; two preludes (B flat and G flat); Nocturne, G major, op. 31; Etude, G flat; Polonaise, A flat, op. 53, of Chopin; Impromptu, op. 90, No. 3 of Schubert; Soirée de Vienne, Schubert-Liszt; La Campanella, Paganini-Liszt; Senetto del Petrarca, and Rhapsodie Hongroise of Liszt.



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Mr. George Ellsworth Holsem.

Evan Williams.

A ROMANCE IN FIVE ACTS.

ACT I.

1888.

Age 20. Married.

ACT II.

1890.

Employed in Akron, Ohio.

Madame Louise von Feilitzsch, then of Cleveland, Ohio, vocal teacher, hears him; urges him to study. Begins lessons.

ACT III.

1892.

Living in Cleveland, Ohio. Continues his vocal lessons with Madame von Feilitzsch.

ACT IV.

1894.

Comes to New York, secures position as tenor All Angels' choir. Studies with Mr. James Sauvage.

ACT V.

1896.

\$ 00000 worth of engagements booked. Solo tenor Marble Collegiate Church, \$2,000 yearly salary. Soloist concerts in New York, Boston, Philadelphia, Buffalo, Chicago, St. Louis, &c.

Above are the bare facts of Evan Williams' life. What a change has eight, yes, two years wrought in it! A Welshman by birth, the boy was always singing, and in Akron, Ohio, was a member of a male octet club. Here it was that the woman who pictured to him what his future might be, Madame von Feilitzsch (the vocal teacher, now established here at the Grand Hotel, Broadway and Thirty-first street), and who awoke in him an ambition to shine in music, first heard him. He was then singing in church, married to an equally ambitious woman. By a chance he heard of the vacancy here at All Angels', sang for the committee and was at once engaged, condescendingly accepting the salary of \$800 a year, when that sum was in reality much more than he hoped to get.

Of the various trials and hindrances which lay in the way to his present prominent and enviable position nothing can here be said. His has been a life full of work, more than the reader can ever know, and of constant study, beyond that of the ordinary successful singer. For two years past he has studied with Mr. James Sauvage, who counts him as one of his best pupils.

He has engagements to sing either in concert or oratorio in Baltimore (three times), St. Louis (twice), Washington (twice), Toronto, Canada; Milwaukee, Albany, Cincinnati, Boston, Providence, Worcester, and many towns in this immediate vicinity.

The other day I met a man just in from Buffalo, where Williams had sung the night before (with the Symphony Orchestra, John Lund conductor). Said he: "You should have seen those Buffalo folks; they stood on their heads with enthusiasm!" Apropos, this reminds one of the man who was found standing on his head, and who said that he had a rush of blood to his head when he stood on his feet, so he thought he would reverse it, and see if he would

have a rush of blood to his feet when he stood on his head! *Similia Similibus!*

This sketch of that fine singer and manly man Williams would be incomplete without the following press notices:

WORCESTER FESTIVAL, SEPTEMBER, 1896.

The performance of the glorious Stabat Mater was in many ways one of uncommon merit. The chief feature was the remarkable delivery of the Cujus Animam by Mr. Evan Williams. I have never heard this famous air sung as well as it was sung to-night. Mr. Williams' performance was characterized by a breadth that removed all suspicion of the vulgarity which some think intrinsic. The kangaroo leaps were not in evidence. The phrases were beautifully sustained. There was tenderness that was always virile. There was power that was always musical. The climax, sung with full voice, was overwhelming. I know of no tenor who has been heard in this country of late years, in opera or in concert, who could equal or even approach Mr. Williams' performance of this air.—*Philip Hale, Boston Journal.*

Mr. Williams strengthened and increased the fine impression he made on his first appearance by his rendering of the Cujus Animam. No such superb tenor singing has been heard in this region for years. The frank honesty of his work, its certainty, its tunefulness, and the innate artistic power which delightfully characterizes it, render it impossible to write about it except with unstinted enthusiasm. The plaudits that followed when the effort was over were deafening. An encore was stubbornly demanded, but the artist contented himself with bowing.—*Ben Woolf, Boston Herald.*

The scene at the conclusion of the air was unusual for Worcester. Audiences at the festival are generous if not always discriminating in applause, but enthusiasm is seldom general, and rarely amounts to a furor. It was distinctly the latter last evening, and the glory was the tenor's. He had finished the piece with a cadenza that took his voice up to high D flat, an exciting feat in itself. It should be said in passing that a high note does not necessarily arouse an audience anywhere. Many singers strain for the top-notch in the belief that the listeners will be excited thereby, but the fact is, all satire to the contrary notwithstanding, that it is not the pitch, but the manner of attaining it that stirs the blood. A few years ago a well-known tenor sang the Cujus Animam at a festival concert, taking the D flat with perfect ease and purity, and his reward was a few scattering handclaps. Mr. Williams soared up to the note and held it as if all the sentiment and emotion of the music centred there, as, properly speaking, it did, and he took the great audience with him. The applause was a sudden roar of approval. Mr. Williams bowed gravely and sat down. The roar continued. He stood up and bowed again, his serious face utterly unmoved. The noise in the audience and from the chorus seats swelled louder. Mr. Williams again bowed his acknowledgments and the insistence of the listeners increased. Mr. Zerrahn energetically commanded the choristers to keep quiet. The command, conveyed by gesture, for no voice could have been heard above that tempest, was unheeded until the soloist had stood up two or three times more.

At last the chorus quieted down, and Mr. Zerrahn held up his baton to start the orchestra upon the next number. He reckoned without the audience, which kept on applauding uproariously. It was only after Mr. Williams had bowed several times more that Mr. Zerrahn managed to get the music going, and the demonstration came unwillingly to an end. It was one of the best won and most frankly accorded triumphs that it has been the privilege of the writer to witness.—*Worcester Telegraph.*

Mr. Williams, soloist, had undoubtedly drawn most of the large audience which grew so enthusiastic over his magnificent voice. He is a young singer, on the threshold of what promises to be a fine career. His high A and B flat rang out clear as the tones of a clarion with pure tenor character. The audience went simply wild. Not since Melba was recalled ten times in the same hall has an audience here shown such enthusiasm.—*Pittsburg Leader, December, 1896.*

Mr. Evan Williams held the audience from first to last. His legato singing of the florid Every Valley was exceedingly well done, while his sympathetic rendering of the Passion music evoked great applause; he put real tears in it. In fact his singing was altogether in accord

with the prediction made some time ago in the *Herald*, that he is one of the best oratorio singers in America.—*New York Herald, December, 1896.*

Mr. Evan Williams, the tenor soloist of the concert, made his first appearance before a Springfield audience, and to say that he captivated his hearers would but faintly express it. Mr. Williams has a phenomenal tenor voice, of the robust quality, large in breadth and feeling, pure, with an intonation and enunciation which was most gratifying to all his listeners, his every word being understood in the rear of the large hall. He sang Deeper and Deeper Still, from Handel's Japhtha, and for the encore, which was insisted upon by the audience, I'll Sing Thee Songs of Araby, from Lalla Rookh, by Frederick Clay, &c.—*Springfield Republican, December, 1896.* F. W. R.

Hall-Meyn Song Recital.—Miss Marguerite Hall and Mr. Heinrich Meyn will give a song recital in the new ball room at the Waldorf on Wednesday afternoon, January 18, under the patronage of Miss Callender, Miss de Forest, Mr. and Mrs. Walter Damrosch, Miss Annie Leary, Miss Laura J. Post, Rev. Bishop and Mrs. Potter, Mr. and Mrs. Charles Worthington, and many others.

Great Success in Cincinnati.—One of the great successes achieved in recent years in Cincinnati was that which met the Misses Hilke and Clara and Messrs. McKinley and Dufft on their appearance in that city in a Messiah concert on January 3. The following are among many laudatory notices:

Perhaps never before in the history of the "Pops" was there such a memorable occasion and remarkable program as the one presented at yesterday's concert in Music Hall. It was a Messiah program with a quartet of soloists worthy of the oratorio. These were Kathrin Hilke, soprano; Mary Louise Clary, contralto; J. H. McKinley, tenor, and Dr. Carl Dufft, baritone. While all of these made an excellent impression, particular success crowned the efforts of Dr. Carl Dufft and Mary Louise Clary. Carl Dufft sang Why Do the Nations in dramatic, spirited style, with a magnificent voice; as an encore the number The People That Walketh in Darkness.

Mary Louise Clary sang He Was Despised with a great deal of sentiment, good intonation and pathos. Hers is easily the best American contralto voice on the American concert stage to-day. Mr. McKinley was in splendid voice, and his singing of Comfort Ye, My People, and Every Valley Shall Be Exalted, which he gave as an encore, was in artistic lines. Kathrin Hilke gave a beautiful rendering of I Know That My Redeemer Liveth. The enthusiasm of the audience knew no bounds after the singing of the quartet Sancta Mater from Stabat Mater, in which the four soloists were heard in splendid ensemble. The orchestra under the direction of Michael Brand did some concise and genial work.—*Cincinnati Enquirer, January 4, 1897.*

Dr. Carl Dufft, basso, proved himself altogether the strongest artist of the strictly legitimate oratorio school. Seldom, indeed, is the air, Why Do the Nations, better given than his rendering of it—dramatic, stirring, soul-inspiring. His phrasing was excellent and his accents were well placed. As an encore he gave The People That Walketh in Darkness.

Mary Louise Clary sang He Was Despised with fine simplicity and genuine pathos. Her voice material in roundness and strength, is positively grand, and it is gaining in musical quality. She gave the air da capo.

Mr. McKinley was in good voice, and his clear, vibrating tenor notes asserted themselves to their full dignity.

Kathrin Hilke sang I Know That My Redeemer Liveth with musical spirit and splendid conception.

But the triumph of the concert came in the quartet Sancta Mater from the Stabat Mater, sung with striking ensemble and artistic result by the four soloists. The orchestra, under the direction of Michael Brand, was in splendid spirit and under excellent control.—*Commercial Tribune, January 4.*

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"His performance was sympathetic, musical and vigorous. He registers with a fine color sense, and was recalled most heartily."—*James Hunker, in the Morning Advertiser, New York.*

"Standing room was at a premium at the organ concert given by WILLIAM C. CARL yesterday. Mr. CARL has a thorough knowledge of the resources of the organ, and his playing was marked by much brilliancy."—*Martinez, in the New York World.*

"Mr. CARL at the organ proved himself one of the foremost manipulators of this difficult instrument. His playing of the Guilmant 'Caprice' was entrancing."—*The New York Times.*

"His playing was the finest thing heard here for many a day."—*Cincinnati Post.*

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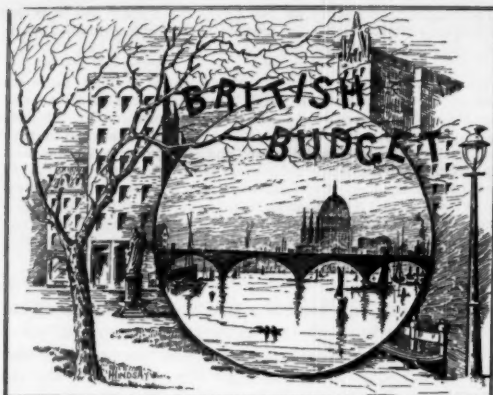
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THE BRITISH OFFICE OF THE MUSICAL COURIER,
21 PRINCES STREET, CAVENTISH SQUARE, W.,
LONDON, January 2, 1897.

THE directors of the Royal Carl Rosa Opera Company have arranged with H. T. Brickwell to give a short season of grand opera at the Garrick Theatre, commencing on Monday, January 18. This announcement will be hailed with satisfaction by the members of the company, as we learn that, without previous warning, notice was posted by the company on Boxing Day that a recess of four weeks would be taken from January 9. It is alleged in many directions that the management of the company does not secure the *esprit de corps* that Carl Rosa inspired during his lifetime. If this be the case, a notice of four weeks' recess coming without warning in mid-winter would not tend to improve matters when the company reassembled. Happily there has been a change in the plan of the directors.

The chief artists for the London season will be Mlle. Elandi, Miss Zelle de Lussan, Miss Alice Esty, Miss Kirby Lunn; Messrs. Hedmond, Brozel, Ludwig, Paull and Alec Marsh. They will give four of Wagner's operas, Die Walküre, Die Meistersinger, Tannhäuser and The Flying Dutchman.

The conference of the Incorporated Society of Musicians is being held in Cardiff this week, and will be reported in our next number.

Mme. Helen Hopekirk, the well-known pianist, leaves England shortly for America, and will arrive in Boston in the month of February. Mme. Hopekirk, during her recent residence in Paris and London, has been devoting her time almost exclusively to composition, and her repertoire as pianist will include a recently completed concerto and a concertstück for piano and orchestra, which was produced by Mr. Henschel.

The Prince of Wales has accepted a copy of Mr. Kuhe's recently published work, My Musical Recollections.

Mr. W. Adlington has received news from M. Emil Sauret of his enormous success at the concert of the Musical Society in Cologne.

M. Paderewski has arranged a short provincial tour, through Mr. W. Adlington, during March next, following his appearance at the Crystal Palace and Philharmonic concerts.

Under Mr. Adlington's direction Mlle. Camille Elandi, the

French contralto, will sing at the Gewandhaus concerts, under the direction of Arthur Nikisch, on January 7, afterward visiting other important Continental centres. Mr. Willy Bar-mester will come to England for a provincial tour, which opens on January 15, for two months. He comes from Russia, where he is having excellent success.

Mr. Plunket Greene will join Lionel Borwick in giving a series of recitals in St. James' Hall, opening on the 31st inst., near the 100th anniversary of Schubert's birth, which will be devoted to works of this composer.

Herr Paul Stoeving will give a violin recital in Steinway Hall on the evening of January 20, assisted by Mme. Belle Cole, Mme. Amina Goodwin and Mr. Walter Alison Phillips.

Mr. Henry Russell, the veteran composer, entered on his eighty-fifth year on December 24. His numerous friends, together with all who know how popular and useful his career has been, will rejoice to learn that he is still in the enjoyment of excellent health.

The executive committee of the Bristol Musical Festival for 1896 have issued a statement of account showing that, after payment of all expenses in connection with the festival held in October last, there is a surplus of £42 15s. 11d. The sum of £142 10s. 6d. was collected after the morning performance during the festival, on behalf of the Bristol Royal Infirmary and the Bristol General Hospital, and has been divided equally between those institutions.

Dr. Annie Patterson, of Dublin, gave her lecture on The Harp and Irish Music before the Belfast Young Ireland Society last week. Needless to say, much interest was taken in Dr. Patterson's able paper, and her earnest work in trying to bring the claims of Irish music more prominently before her people.

There is a possibility that Mr. Mockridge may not go to America until the spring of 1898 instead of next spring, owing to new developments on this side. Speaking of his work at a recent popular concert, the *Daily Telegraph* said:

"The American tenor, Mr. Whitney Mockridge, did ample justice to some interesting songs. Mr. Mockridge has made a great advance during the period of his residence in this country, and now that he is about to visit his native land for a while he has the satisfaction of taking with him, for whatever it may be worth, the approval of English amateurs."

Mascagni has added yet another to his considerable list of operas. It will be brought out shortly by the house of Ricordi. The new opera deals, it is said, with Japan, and if the price paid for it be an indication of its intrinsic value it certainly is a masterpiece. Prices are not always safe criteria, however, and it is as yet premature to offer any remarks on a work which is still in the hands of the composer and librettist. Signor Mascagni, like other geniuses, is reported to dress very peculiarly, but no doubt in harmony with the theme on which he is engaged. He composed the present work at Pesaro, where he was arrayed in a purple robe and an enormous turban.

PAGANINI'S PUPIL.

Do any of my readers know of Signor Agostino Robbio? He was a violinist (born in Genoa, September 29, 1821), first tasting the fruits of public success in 1830, and at the zenith of his fame from twenty to thirty years later.

Paganini was his teacher, and he gave him a violin and a medal, which valuable souvenirs he still has in his possession. Many of the criticisms in that old book speak of him

as the only successor to Paganini's art and style, and place him even far above Ole Bull. Signor Robbio, who is living in London, is still hale and hearty. Reverse of fortune experienced after such a successful career, when strength and magnetism are declining, naturally arouse the sympathy of the profession. Nearly all those who have worked with him are dead; he stands almost alone amidst another generation. He still gives lessons, and how many of those who play the violin will be glad to avail themselves of some of his valuable traditional knowledge? If Signor Robbio would write his memoirs he would not only gain materially himself, but his personal experiences and records in his possession would make interesting and instructive reading, which would be eagerly sought by many musicians.

CONCERTS.

The Guildhall School of Music offered on the 23d ult. a most enjoyable entertainment in the form of an operatic performance by the students. Mendelssohn's operetta, Son and Stranger, which has, on the whole, outlived its charm, was given by a proficient cast. It would be difficult for even experienced artists to make much of this naive, old-fashioned product of Mendelssohn's youthful days; but it will always be a favorite work for musical institutions. Being originally written for amateurs (the composer's own sisters and brother performed it at the silver wedding festivities of their parents in December, 1829), it is very singable and well within the reach of students. The work on the whole of those who impersonated the different characters was praiseworthy, and indicated that efficient instruction was being given at this institution.

This was followed by Gilbert and Sullivan's dramatic cantata, Trial by Jury. A more unanimously spirited performance one could hardly ask for. The Judge, Mr. Thesiger, whose histrionic abilities and humorously clever way of using a small voice are really quite remarkable, pleased very much; Mr. Arthur Wade also acted and sang the part of The Usher most amusingly, and shows, though an amateur, the ease and spirit of an experienced actor. The other participants acquitted themselves creditably. Among the audience was the Lord Mayor of London.

Mr. N. Vert gave a popular concert in Queen's Hall on Boxing Day, with the aid of several well-known artists. His program comprised no less than twenty-three items, and with regard to encores the artists contributed them without stint. Mr. Ben Davies introduced a melodious song by Mr. F. Lewis Thomas, entitled Impression of the Creator, earning for it an encore and for the composer a hearty "call" to the platform. Miss Ella Russell sang Gounod's O Divine Redeemer with all her wonted fervor; Mr. Foli was heard in the same composer's Nazareth; and Miss Oppenheimer displayed good vocalization in the valse from Romeo and Juliette. Mr. Thomas Meux sang the air, Pille des Rois, from Meyerbeer's L'Africaine, and Mme. Belle Cole, Mr. Harry Stubbs and the Meister Glee Singers were on good terms with their audience. Violin pieces by Spohr and Wieniawski were contributed by Mr. John Dunn, and the organ solos by Mr. W. Stephenson Hoyte were also popular.

The scheme of the orchestral (promenade) concert in the evening at the same hall was headed by the overture to Die Meistersinger, which, like the overture to Tannhäuser, heard later, was played with much strength and

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finish by the skilled body of executants under Mr. Henry J. Wood's direction. The playing of the second piece provoked so much applause that the conductor insisted that the members of the band should stand up and bow acknowledgment. Grieg's first Peer Gynt suite was likewise performed in excellent style, the final selection, In the Hall of the Mountain King, being repeated, while little of the frenzy of the music in Liszt's fourth Hungarian Rhapsody escaped the conductor and his instrumental forces, whose splendid playing of the Hungarian March from Berlioz's Faust also elicited a roar of applause. More peaceful moments came with the presentation of Handel's famous Largo in G, otherwise a song from Serse, arranged for orchestra by Mr. Hellmesberger, the violin, harp and organ solos being carefully given by Mr. Arthur Payne, Miss Miriam Timothy and Mr. Arthur Pitt, the same three artists also lending aid in Gounod's Hymn to St. Cécile. Mr. B. P. Parker performed for a cello solo Fischer's Czardas, while solos on the cornet and bassoon were played by Howard Reynolds and E. J. James. The vocal interest was supplied by Mme. Belle Cole and Mr. Santley, the veteran baritone being called upon to repeat Nazareth.

Yesterday being New Year's Day, the usual performance of The Messiah took place in Albert Hall, and in Queen's Hall Elijah was given. F. V. ATWATER.

New York Press Notices of Anton Hegner.—

Mr. Hegner played numbers by Popper and others, as well as a concerto and other pieces by himself, in all of which the audience had occasion to admire and applaud his rich tone, graceful style, brilliant technique and the crystalline purity of his harmonies. Miss Blauvelt and Herr Emil Fischer were the vocalists.—*New York Evening Post*.

At last night's concert in the Music Hall several of Abbey & Grau's artist sang, and Mr. Anton Hegner exercised a right which he has always enjoyed by playing a solo. He played with delightful ease and nice taste the andante and finale from Goltermann's concerto for the violoncello in A minor, and was much applauded. The audience was generous in its expressions of approval.—*New York Tribune*.

With the rank and file of the orchestra, as an ordinary musician, the union decided he should not play; but as a virtuoso, with the orchestra as second fiddle, he played last evening. Mr. Damrosch and Mr. Hegner came on the stage together, and the audience applauded vociferously and long, keeping both bowing for a minute or so.

It was Herr Hegner's first appearance there since the Sunday night when his presence caused the abandonment of the concert, and the applause of the audience, very many of whom were of the regular attendants at the concerts, and apparently had the incidents of the difficulty well in mind, meant sympathy. The orchestra showed their impersonal feeling over the matter, too, by applauding vigorously at the end of each of Hegner's well-rendered numbers. He played the andante and finale from Goltermann's Concerto in A minor, a charming little Elégie of his own composition, and Popper's Tarantella, all with much cleverness and excellent spirit and finish.—*New York Sun*.

A Ress Recital.—The following program was delivered by Fräulein Vera Ress, assisted by Mr. Ludwig V. Schenck, violinist, and Miss Grace Luce, accompanist, at the Genesee Valley Club, Rochester, N. Y., on Thursday, November 12, at 8 P. M.

Aria from the Magic Flute.....	Mozart
Ungeduld.....	Schubert
Up to Her Chamber Window.....	Chadwick
Reverie.....	Emile Mlynarek
Mr. Schenck.	
Solvejg's Lied.....	Grieg
Im Walde.....	Taubert
Do I Love Thee?.....	Knight Wood
Lullaby.....	Petri
Suite from Henry VIII.....	Edward German
Morris Dance.....	
Shepherds' Dance.....	
Torch Dance.....	
Mr. Schenck.	
La Polletta.....	Marchesi
Serenata.....	Moszkowski
A June Valentine.....	Th. Saul
Composed and dedicated to Frä. Ress.	
The Minstrel.....	Hildach
Song with Violin Obligato.	

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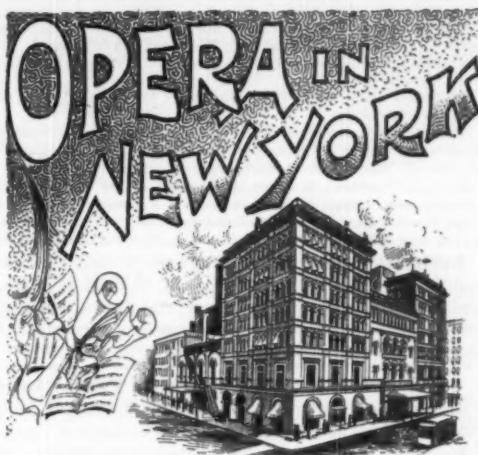
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WERTHER was revived last Wednesday night at the opera, with the following cast:

Charlotte.....	Mme. Emma Eames
Sophie.....	Mme. Sophie Traubmann
Albert.....	M. De Vries
Le Bailli.....	M. Castelmary
Schmidt.....	Sig. Corai
Johann.....	Sig. de Vaschetti
Werther.....	M. Jean de Reszké
Conductor, Sig. Mancinelli.	

Massenet's delightful miniature work was first sung here April 19, 1894; although an act was given—the third act—at the last performance of that season. It was reviewed at length in these columns, for it made a most favorable impression, and why Mr. Grau has not seen fit to revive it until last week is a mystery. The reason given we have heard is because Emma Eames was absent. We are certain that plenty of singers could be found to sing Charlotte as well as Mrs. Eames and to act it much better. She gave no hint of the domestic, parent loving heroine of Goethe, and while she sang the letter aria with considerable virtuosity she at no time indicated the sadness of soul of the sorrow stricken girl.

The opera is not so happily executed as the composers' Manon, but consider the difficulties of the book! There is but one dramatic situation and that is rendered full justice. The entire play is devoted to the exposition of Werther's and Charlotte's passion; all the rest is subsidiary. So we get several charming duos and the scene at the close of act three is strong and the pulses are stirred.

Massenet's music is eclectic, but is so happily handled, so clever in rhythm, orchestral color and development that you forgive him his Wagner, Mendelssohn and Gounod quotations. The characterization is not very strong, sentimental, and of the salon rather than romantic or German. Jean de Reszké, despite the fatigues of the week previous, was at his best. He is lyric, not heroic by temperament, and he sang with delicacy, sweetness and grace. Of course he made as much as possible of the limited dramatic situations.

De Vries was as rough and uncouth as usual, and Traubmann worked very hard in a very small part. Mancinelli again fell from grace, and his band made a bad slip during the duo of Charlotte and Sophie. Yet Werther was a great relief after the tiresome Lucia, the vapid Traviata and the wearisome Huguenots.

Friday evening there was a good representation of Lohengrin, except that de Reszké was almost sung out. He is

risking too much at his age to sing three times a week. Eames was in good voice, and sang much better than she did Wednesday. Olitzka and Bispham were as usual most satisfactory.

Saturday afternoon Melba was indisposed for the sixth time this season, so *Violetta*, in *La Traviata*, was sung by Madame Clementine De Vere-Sapio, and sung in a most artistic manner. She acted very well and Ah Fors e lui was delivered with great finish. Ancona as *Germont* was affected as ever and Salgnac was not a good *Alfredo*. *Cavalleria Rusticana*, with Calvé, closed the afternoon. In the evening Don Giovanni was repeated, and Edouard de Reszké was the best thing in it, for Lassalle's amorous hero has become gouty in action and off the key in voice. Litvinne's *Donna Anna* was distinctly bad; she cannot sing legato, and has no notion of Mozart. Traubmann's *Donna Elvira*, having no dramatic force, was badly cast, while Miss Engle's *Zerlina* was pretty, but her voice is not suited to the Opera House.

Mancinelli was in good form and conducted with great care. A little adverse criticism does these gentlemen good.

On Monday night Siegfried was given, and Litvinne again proved hopelessly incompetent. To-night *Meisfotele*, with the same cast as before; Friday, *Tristan und Isolde*, M. Jean de Reszké, M. Edouard de Reszké, Mr. Bispham, Mr. Von Hubbenet, Mr. D'Aubigné, Mlle. Olitzka and Mme. Litvinne; Saturday afternoon, *Faust*, Mme. Calvé, Mme. Mantelli, M. Edouard de Reszké, Signor Cremonini and M. Lassalle; Saturday night, *Romeo et Juliette*, Mme. Melba, M. Salgnac, M. Plançon, Signor Campanari, M. de Vries and M. Castelmary.

Second Concert at the Union League Club.—The Apollo Sixteen, under direction of W. R. Chapman, and the Kneisel Quartet gave the following program at the second smokers' concert at the Union League Club on Tuesday evening, January 5, before a large and appreciative audience:

Quartet in D major, op. 64, No. 5, J. Haydn, Kneisel Quartet; Like the Woodland Roses, Maie, Yeoman's Wedding Song, Molloy, the Apollo Sixteen, conducted by W. R. Chapman; air, J. O. Bach, Hungarian Dance, Brahms-Joachim, for violin, Mr. Frans Kneisel; Andante, l'Africaine, Meyerbeer, Signor Victor Clodio; Still as the Night, Bohm, March from Faust, Gounod, the Apollo Sixteen; Largo, Handel, Spinnled, Popper, for violoncello, Mr. Alwin Schroeder; The Two Grenadiers, Wagner, Mr. Townsend Fellows; Invitation Waltz, Hoffmann, the Apollo Sixteen.

Philadelphia Lecture.—Dr. H. A. Clarke will deliver before the students of the Broad Street Conservatory of Music, Philadelphia, and their friends, the third in a course of six historical and analytical lectures on music on Wednesday evening, January 13. The subject will be Folk Songs, Troubadours, and the Divergence between Sacred and Secular Music.

The Columbia University Orchestra.—The orchestra which was recently formed at Columbia University bids fair to be a success. At the last rehearsal there were twenty players present, among whom were several graduates. The orchestra is conducted by Mr. H. H. Wetzler and is entirely distinct from all the other musical clubs and organizations of the university.

The rehearsals take place once a week in the drawing room of the School of Mines, and it is intended to give a concert some time in April or May. Classical music only is played.

Both active and associate membership is open to all who are or have been connected with the university, and applications for either may be made to the secretary of the Philharmonic Society, care of School of Mines.



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Suza Doane and Gerard-Thiers' Recitals.—The following press notices obtained in Boston last week show the highly successful standard attained in the combined efforts of these artists:

Miss Doane has made no little advance in her art since she played here some years ago. Her technic has developed, her feeling has become more mature. Her playing is full of passionateness, which seems not in the least morbid, but youthful and genuine; she shows distinctly musical feeling; her phrasing is in general excellent. There is a romantic streak in her, too; though it shows itself perhaps less strikingly than her passionateness. She plays with considerable intellectual grasp of the music, and seldom allows the more violent side of her nature to betray her into incoherence or confusedness. That she has not reached the end of her musical development seems pretty clear. Her playing of Schumann's Carnival, for instance, was marked throughout by an earnestness, which—considering the character of much of the music—had something of immaturity in it. The picturesque side of the music seemed to escape her, and she made little contrast between numbers of the series. It was curious to hear her play the Chopin number in one glow of passion, as if Chopin himself had written it, and with no hint at the dreamy romanticism Schumann could not help putting there. Yet, from her own somewhat limited point of view, her playing of the Carnival was excellent; she carried the working out in the finale through with very strong and sure hand. Her playing of the shorter pieces by American composers was thoroughly fine; Miss Lang's rhapsody and Mr. MacDowell's étude, in particular, came as it were hot from the furnace. To the Chopin scherzo she is not yet quite grown; there was much good in her playing of it, but there is more in the music than she showed forth.

Mr. Gérard-Thiers may be called a well high-ideal salon singer. He has a delicately beautiful voice, and uses it with consummate skill. His style is of the super refined, exquisite, rather excessive sort that is exactly adapted to the parlor song and ballad. Some of his effects of phrasing are extremely beautiful in their way. We should not care to hear him sing Schubert, Schumann, Franz or Brahms; but of songs which made up the bulk of his selections last evening he is certainly a complete master.—*Boston Transcript, January 7.*

Chickering Hall was well filled last night on the occasion of Miss Suza Doane's concert. The little hall has a great advantage in that performer and auditor are so close together that no special forcing of tone is required, and something of the informality of the drawing room results.

The assistance of Mr. Gérard-Thiers, with several vocal numbers, formed an excellent foil to Miss Doane's piano performances.

Mr. Gérard-Thiers opened the concert with Clay's setting of The Sands of Dee—a very dramatic number, in which the composer has used the accompaniment most graphically to represent the incoming tide, the rowing of the boatmen, &c.

Mr. Thiers possesses a fine tenor voice, full of sympathy, which he here used with admirable effect. In striking contrast with this was Bohm's Still wie die Nacht, so richly harmonized. Morley's It was a Lover and His Lass, a quaint bit of old Shakespearean music, made a charming ending to the vocal group.

Miss Doane made her entrance with Schumann's Carneval, op. 9, an

ambitious work for any pianist, because of its many shifting and contrasted moods.

With a fine technic she combined much poetic taste in her interpretation of the varied effects which Schumann has introduced. Her clear, firm touch told strongly throughout, but in the powerful finale was especially marked.

Mr. Thiers' rendering of Tosti's two songs, Ninon and Could I, was artistic and effective.

In MacDowell's concert etude, op. 36, Miss Doane was afforded ample scope for exhibiting her brilliancy of technic. She was enthusiastically recalled. Her sustained effects are especially worthy of notice.

In Chopin's scherzo, B minor, she seemed at her best. She is a young pianist of much promise, and even now shows a degree of facility in technic and a breadth of interpretation quite unusual in a young musician.—*Boston Daily Advertiser, Thursday, January 7, 1897.*

Goldmark Lectures on Wagner.—Ruben Goldmark has just given a series of successful lectures on Wagner and His Music Dramas in Denver and Colorado Springs. Some of Mr. Goldmark's own compositions were played by Seidl at Brighton Beach last summer.

Ogden Crane Musicales at Asbury Park.—Madame Ogden Crane recently gave a successful musicale at Asbury Park, of which the following is a press notice:

One of those pleasant events that remain as an indelible pleasure in memory was enjoyed by about two hundred of our élite society Wednesday night in the invitation parlor musical given by Madame Ogden Crane, of New York, assisted by her local conservatory pupils. Through the courtesy of Charles Wyckoff his massive parlors had their fullest capacity tested by an enthusiastic and appreciative audience, who showed their recognition of the vast perceptible advancement of each pupil in the vocal realm, which could not be otherwise under Madame Crane's system of teaching, which encompasses all the power every voice will develop. During the gathering and throughout the evening a social spirit pervaded, much to be encouraged for the enlargement of our society circle of acquaintance with each other. The program, an interesting one, required an hour and a half, with credit to each participant. The opening number was a duet, O Wert Thou in the Cold Blast, Mendelssohn, by Madame Ogden Crane and Miss Bertie Tilton. The latter's sweet, full-toned contralto powers was a real surprise as she soared high and low in harmony with the voluminous soprano of her teacher. The first appearance of Miss Ruth Clayton, in her mezzo soprano solo, If I had Known, Victor Harris, was heartily received and her rapid developments highly commended for a bright future of success. Clifton Jelliff, with his high and clear defined baritone, rendered Love's Sorrow, Shelley, and his local vocal popularity was strongly emphasized in his warm reception by all present. In My Dreams, Topping, was a selection well chosen, for the two voices of Miss Ida Wyckoff and Harry Martin. Her well placed contralto tones were artistically harmonized with Mr. Martin's high registered tenor. This number was a grand and praiseworthy début in this well sustained duet. Frank Dudley, in his baritone selection, Queen of the Earth, Pinsuti, with ease and personal credit to himself, held the full sympathy of his audience as he leaped from the heights to the depths of the vocal register. Madame Crane favored her guests with her extensive singing qualities by rendering Avoué of Love, Tome, which demanded as an encore A Dream, by Wood. Her matured soprano of years which has now its own renown because of its power and intelligent interpretation of the value of tones which only the trained ear fully enjoys. Allie Hunt, only twelve years old, was brought before her first audience and her enunciation was of special notice. The madame had Harry Martin render My Dreams, Tosti, which required an encore. The marvelous register of his phenomenal, well developed and real rich, artistic tenor voice bespeaks a future public notoriety beyond our municipal boundary lines. The pleasure of the evening was terminated in the quartet, The Parting Kiss, Pinsuti, Madame Crane, Miss Bertha Tilton, Messrs. Harry Martin and Walter Hubbard. All present expressed themselves as delighted.—*Evening News, Asbury Park, January 5.*

A d'Arona Pupil's Debut in Opera.—The following press notices report the success of Mrs. S. T. Carnes in grand opera. The lady is a beautiful woman, a serious and

careful student, and gives up set ideas and opinions with a childlike confidence once she recognizes the truth. She took daily lessons from Mme. Florenza d'Arona even in the heat of summer, following her to the country, and is a most conscientious, loyal pupil, desiring to do justice to her teacher's work above all things:

No performance given in Memphis has equaled, either in artistic work, general ensemble or smoothness of rendition, that of Bellini's opera *Sonnambula*. Not even the oldest playgoers could possibly find fault with any portion of the representation. All interest centered in our beautiful townsman, Mrs. S. T. Carnes, who as *Amina* won fresher laurels than in anything she has previously attempted before the public. The lovely voice, exquisitely trained, combined with beauty, will make her path an easy one if she adopts the stage as a profession.—*Memphis Public Ledger.*

Altogether one hundred persons took part in the performance. Mrs. S. T. Carnes, as the fair *Sonnambula*, was the opera. Not only did she shine resplendent above all others, but she exhibited talent that would win applause among artists who have achieved fame. Her voice is a clear, mellifluous soprano of wide range, extraordinarily beautiful timbre and trained to excellent modulation. The conception of the dramatic necessities of her rôle was artistic. She brought out the effects grandly, and to this was due the prolonged applause that followed the finale of the second act.—*Memphis Appeal-Avalanche.*

A fashionable audience witnessed the performance of the opera last evening. Mrs. S. T. Carnes was a lovely *Amina*. She sang exquisitely, and her acting was good beyond expectation.

Mrs. Carnes as *Amina* was simply superb. She has a refined and intellectual countenance. The work done by her last night convinced the audience, critical as it was, that she deservedly ranks as the best soprano that has ever visited Little Rock, and she compares most favorably with many a high-priced professional star. Her particular merits lie in the charm of her voice, in the absence of affectation, in her artistic posing and in the beauty of her trill, which she executes with marvelous facility.—*The Memphis Commercial.*

Mr. J. H. McKinley's Success at Cincinnati.

Mr. McKinley left a most favorable impression. He is an artist of the legitimate type of the true oratorio school. He is a tenor the like of whom there are not many. Mr. McKinley was heard to particular advantage in the great dramatic aria *Lend Me Your Aid*, by Gounod. His tones are pure and far reaching, his high tones being clear and resonant.—*Cincinnati Commercial-Tribune, December 28.*

Mr. McKinley is a tenor who did himself proud in the great dramatic aria *Lend Me Your Aid*. He is possessed of the true artistic temperament, and his voice is endowed with purity as well as strength. It is managed admirably for crescendo effect and reaching a climax. This was shown to advantage in the concluding lines of the aria, which rang out with clearest resonance and force.—*Cincinnati Inquirer, December 28.*

Mr. J. Henry McKinley, an excellent tenor, received a very flattering reception. After the great dramatic aria *Lend Me Your Aid* he received a storm of applause that was well deserved. Mr. McKinley is magnetic, possesses dramatic fire, and intelligently reveals the character of the composition as meant by the composer.—*Cincinnati Daily Volksblatt, December 28.*

Mr. McKinley is an incomparably fine tenor who possesses a voice naturally fine and most musical; particularly is his fine enunciation to be praised. After both his numbers he was recalled several times.—*Cincinnati Free Press, December 28.*

Mr. McKinley is the best tenor Fort Wayne has had the opportunity of hearing in a long time. His enunciation and phrasing were perfect, and all his numbers were given with the expression and dramatic feeling that only the true and intelligent artist is capable of.—*Fort Wayne Journal, December 31.*

Mr. McKinley is engaged for the spring tour of the Boston Festival Orchestra, and up to that time will be one of our busiest tenors. His January engagements include con-

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Miss Lotta Mills.—Baltimore papers speak in unmeasured terms of praise of the piano playing of Miss Lotta Mills in that city on January 8. The *American* said:

The tenth Peabody recital was given yesterday afternoon at 4 o'clock at the institute by Miss Lotta Mills, pianist. As far back as 1891 Miss Mills showed herself to be much above the ordinary, when she played a difficult and varied program of piano compositions at one of the Burmeister concerts in this city. Since then she has studied at Vienna and has developed into an artist of the first rank. Her touch is firm, though delicate, and her tonal enunciation is accurate and clear. Her program gave her an opportunity to display her virility, brilliancy and vigor. It included Bach's Fantasia and Fugue, in D minor; Von Weber's allegro con spirito, from piano sonata in A flat major; two compositions of Leschetizky, her old instructor—Souvenir d'Italie and Etude Caractéristique; a nocturne in F major and a waltz in A flat major, by Chopin; Rubinstein's Barcolle in F minor; two piano transcriptions of Wagner—The Magic Fire, from The Walküre, by L. Brassin, and the finale from Tristan und Isolde, transcribed by Liszt.

The morning *Herald* had the following criticism:

Miss Lotta Mills, a pianist of much promise, and former pupil of Prof. Richard Burmeister, was the soloist at the tenth Peabody recital yesterday afternoon. Her program was composed entirely of classic compositions, and in the rendition of each the performer showed a rare knowledge of the writings essayed.

Miss Mills, in addition to displaying the necessary conception of the work before her, gave evidence of skillful training and careful practice. She possesses a graceful, sure touch, and in the Bach fantasia and Fugue in D minor the cadenzas were played with accuracy and in a delicate, crisp manner. Each tone was given with excellent precision and correct regularity. The two Wagner numbers were given in equally as artistic a manner.

Richard Burmeister as Conductor.—As already announced, Richard Burmeister has organized a movement in Baltimore looking toward the establishment of a permanent orchestra, and in order to interest the citizens he announced a concert for last night under his own direction, the orchestral body consisting of the New York Symphony Orchestra. In referring to Mr. Burmeister the *Baltimore American* said:

As to Mr. R. Burmeister's Baltimore debut as a conductor, curiosity is on tiptoe as to what kind of a leader he will prove to be. His reputation as one of the great pianists is settled, but as to his ability as an orchestral conductor nothing is known of it here, though he led an orchestra with great success in Berlin and Hamburg. Then Mr. Burmeister is well known here as a most painstaking and strict teacher, and in order to prepare an orchestra for artistic performances the qualities of a teacher and instructor are most valuable ones.

The *American* might have added that Mr. Burmeister is a composer of high standing, having written a piano concerto of great importance, and a symphonic poem, The Chase After Fortune, which occupies a high rank in modern musical composition.

\$30,000 Farrand & Votey Organ.—Mr. Clarence Eddy opened a \$30,000 Farrand & Votey four bank organ in St. Ignatius Church, San Francisco, on December 26. It is a marvelous instrument.

Jacoby Engagements.—Mrs. Josephine S. Jacoby, unquestionably one of the foremost contraltos we have in this country, has engagements this month in several large educational institutions in Connecticut, where musical entertainments of the higher order are given. In March she will sing in Worcester, in Buffalo and in Columbus, Ohio.

De Vere-Sapio in Hamlet.—The following are the New York press comments on Clementine De Vere-Sapio's *Ophelia*:

Mme. Sapio undertook a most difficult task, and it may be said at once that she not only accomplished it most creditably, but so highly delighted the audience that applause was frequent and hearty, and half a dozen recalls rewarded the brilliant rendering of the music of the mad scene.

To judge her critically under the circumstances of her hurried appearance would hardly seem just. Nevertheless, she did such thoroughly good work, vocally and dramatically, that she deserves high praise, even forgetting the fact of her insufficient preparation. She made a charming picture, had the true dramatic conception of the part, acted it out naturally, and vocalized it like a real artist.

She has not acted the part in six years, had no orchestral or other rehearsal before going on the stage last evening—indeed, hardly knew with whom she was to sing when she consented to fill the rôle. But she seemed entirely at home in the music, and after the natural nervousness of the first entrance gained complete control of her voice, and went on to what became a marked success. Her breadth of tone, the extreme sweetness of her notes, the freedom with which they were delivered were the marked excellences of her singing. In the mad scene she vocalized the florid passages in grand style, and

deserved the several recalls that followed.—*New York Herald*, January 2, 1897.

Mme. Calvé was indisposed last night, and H. Ambrose Thomas' Hamlet was given with Mme. Clementine De Vere-Sapio in the part of *Ophelia*. It was stated she had assumed the rôle at very short notice, but there was no need for an apology in her behalf, for she sang delightfully, with ample voice, nice taste and admirable expression. If a good performance could have atoned for the disappointment occasioned by the failure of Mme. Calvé to sing it would have been atoned for by the efforts put forward by Mme. De Vere-Sapio.—*New York Tribune*, January 2, 1897.

Placards at the entrance of the Opera House announced the indisposition of Mme. Calvé with the fact that Mme. de Vere-Sapio had agreed at the shortest possible notice to take her place. Those who knew Mme. Sapio's artistic attainments felt no doubt that even under the unfavorable circumstances of no rehearsal and the inevitable nervousness attending a first performance she would be able to please her audience and do ample credit to her own previously high reputation. Results proved the justness of such suppositions, for Mme. Sapio's performance was a very charming one, and was so acknowledged by her hearers, as was testified to by the flattering applause she received both during and after the opera.

After a long absence from the boards it is but natural that vocally her triumph transcended her dramatic success. She showed perfect knowledge of stage requirements, but longer preparation might make a stronger character than her *Ophelia* was last night. Mme. Sapio's place is upon the operatic stage, and with this fortunate, fateful opening it may be hoped that she will follow up the chance and become once more the successful prima donna. Her voice was particularly beautiful in the last few exquisite phrases sung while *Ophelia* floats down the rush-lined stream.—*New York Sun*, January 2, 1897.

The large audience that gathered to hear Calvé was plainly disappointed at the announcement that she would not appear, and prepared to be bored by her substitute. They were most agreeably surprised. Mme. Sapio, despite her hurried preparations, gave a finished and thoroughly artistic impersonation, vocally and dramatically.

Although it is six years since she sang the rôle, and went on last night without a rehearsal, she was thoroughly at home in the music, and after the first nervousness had disappeared was in complete control of the part. Her breadth of tone, sweetness of notes and ease in singing were marked excellences and hers was a perfect triumph.—*New York World*, January 2, 1897.

Mme. Clementine De Vere-Sapio, who was Mme. Calvé's substitute, was a remarkably good *Ophelia*, when one considers the fact that she took the place of the sick diva on very short notice. She sang with a great deal of sweetness and fervor, and her acting showed she had an insight into all the dramatic possibilities of the rôle.—*Commercial Advertiser*, New York, January 2, 1897.

Mme. De Vere-Sapio has been known here chiefly as a concert singer, and, in fact, save in a performance of Lucia di Lammermoor with Signor Campanini, under whose auspices she came to America, she has not appeared here in opera until last evening. But she is an experienced actress nevertheless, and her work last night was conscientious and frequently excellent. Her singing was a further demonstration of her powers as a coloratura artist.—*Mail and Express*, New York, January 2, 1897.

The indisposition of Mme. Calvé induced the management to secure Mme. De Vere-Sapio, who courageously undertook her part without a rehearsal. Yet it is not at all necessary to make allowance for her engagement being so sudden. She sang the florid as well as the cantabile measures of *Ophelia* with a very beautiful voice and finished phrasing which won her the cordial applause of the audience.—*Evening Post*, New York, January 2, 1897.

Gregorowitsch.—The success of this great artist is fully emphasized by the fact that last evening at Mr. Bispham's concert he appeared for the twelfth time in New York city. He starts on his second provincial tour this morning, playing in Baltimore to-night, Cincinnati 15th and 16th; Dayton 18th; Oberlin 19th; Buffalo 21st; Rochester 22d; returning to New York city, he plays at the Metropolitan Opera House 24th; Springfield, Mass., 25th; with Mr. Beigel at the Waldorf Hotel 26th; Northampton, Mass., 27th, then several soirées and concerts in this city. In February he starts on his third provincial tour, when he visits Toronto, Detroit, Chicago, Milwaukee, Toledo.

Feilding C. Roselle.—Feilding C. Roselle, the popular contralto, is extremely busy. She sings at the next private meeting of the Manuscript Society concert—by request of the composer—two of Emilio Pizzi's songs. She is booked for the Troy Choral Club January 18, and also engaged for the Albany Musical Association January 21, Professional Woman's League February 11, besides several social musical engagements.

Kaltenborn-Beyer-Hane String Quartet.—Mr. Franz Kaltenborn, first violin; Mr. Carl Windrath, second violin; Mr. Ernest Bauer, viola, and Mr. Hermann Beyer-Hané, 'cello, will give their second concert next Saturday evening, January 16, in Carnegie Chamber Music Hall, and will be assisted by Miss Mabel Phipps.

The program will be the quartet by Haydn, in D, and Smetana's beautiful quartet, Aus Meinem Leben. The feature of the program will be the Ruben Goldmark trio, op. 1, the composer's first publication. Ruben Goldmark is

a very talented young nephew of the famous Carl Goldmark, and this trio, as well as several other compositions, have been highly commended by his teachers, Rafael Joseffy and Anton Dvorák.

Shamus O'Brien.—Shamus O'Brien, a romantic opera based on an Irish libretto by George H. Jessop, with music by C. Villiers Standford, was produced last week at the Broadway Theatre and met with success. The cast is competent and the entertainment of a pleasing nature.

Jeanne Franko Trio.—On January 31, on the occasion of the Schubert Centenary, the Jeanne Frank Trio will give a concert, playing a Schubert program in Steinway Hall at 3.30 in the afternoon, assisted by Mrs. Cornelia Meysenhy, soprano, and Mr. Samuel Moyle, baritone.

Evans Von Klenner Back to Town.—Mme. Katherine Evans Von Klenner has returned to New York after Christmastide spent in the country. While away Mme. Von Klenner sang socially a great deal and with emphatic success. She has resumed teaching at her studio where she is as usual exceedingly busy.

Metropolitan Sunday Concert.—At the Metropolitan concert on Sunday night last the soloists were Mme. Emma Eames, Miss Laura Louise Wallen, M. Campanari and M. Plançon. All the soloists were satisfactory, the new mezzo-soprano, Miss Wallen, making a very good impression.

Hanchett.—Dr. Henry G. Hanchett's courses of Beethoven readings begin on Tuesday, January 19, in Chickering Hall, New York, at 11 o'clock, and in the Art Building, Brooklyn, at 3 o'clock. The subject at the first reading is Rhythm, and the sonata that will be used as illustration is that in C major, op. 2, No. 3.

Dr. Hanchett's programs for his three recitals in Norfolk, Va., include Liszt's version of the Schubert Fantasia, op. 15, and the Schumann Symphonic Etudes at the first; the Saran Fantasia-Sonata, and the March and Chorus from Beethoven's Ruins of Athens at the second; Beethoven's op. 31, No. 3, in E flat, and the Chopin A flat Polonaise at the third, besides a liberal selection of compositions by Bach Rheinberger, Grieg, Rubinstein, Dupont, Weber, Raff and others.

Dr. Hanchett will also contribute two of the Beethoven sonatas to the winter and spring lecture course at the Metropolitan College of Music, New York, in April.

Cady-Robinson Recitals.—Miss Harriette Cady, piano, and Mr. Purdon Robinson, baritone, announce three subscription recitals in Mendelssohn Glee Club Hall on January 20, 29 and February 11. The list of patronesses is long and fashionable.

Kronberg Route with West Point Cadets.—The following is the route of Mr. and Mrs. S. Kronberg with the United States West Point Cadet Band:

Sunday,	January	10	Syracuse, N. Y.
Monday,	"	11	Albany, N. Y.
Tuesday,	"	12	Troy, N. Y.
Wednesday,	"	13	Utica, N. Y.
Thursday,	"	14	Lyons, N. Y.
Friday,	"	15	Buffalo, N. Y.
Saturday,	"	16	Cleveland, Ohio.
Sunday,	"	17	Toledo, Ohio.
Monday,	"	18	Detroit, Mich.
Tuesday,	"	19	Ann Arbor, Mich.
Wednesday,	"	20	Battle Creek, Mich.
Thursday,	"	21	Grand Rapids, Mich.
Friday,	"	22	Kalamazoo, Mich.
Saturday matinée,	"	23	Chicago, Mich.
Saturday evening,	"	24	Elgin, Ill.
Sunday,	"	25	Aurora, Ill.
Monday,	"	26	Streator, Ill.
Tuesday,	"	27	Galesburg, Ill.
Wednesday,	"	28	Peoria, Ill.
Thursday,	"	29	St. Louis, Mo.
Friday,	"	30	St. Louis, Mo.
Saturday,	"	31	Louisville, Ky.
Sunday,	"	1	Cincinnati, Ohio.
Monday,	February	1	Columbus, Ohio.
Tuesday,	"	2	Pittsburg, Pa.
Wednesday,	"	3	Washington, D. C.
Thursday,	"	4	Baltimore, Md.

Clementino De Macchi's Southern Successes.—The following press clippings are taken from Southern papers: Signor C. de Macchi played the accompaniment after having been introduced to the audience in a magnificent rendition upon the piano of the second Rhapsody of Liszt. He played brilliantly, artistically, sparklingly, with Italian delicacy, a musical cameo, it might be said.—*The Times-Democrat*, New Orleans.

The first number was a piano solo by Sig. De Macchi, the second rhapsody of Liszt. Sig. De Macchi is one of the most accomplished pianists in the world, and he rendered the difficult number with such sweetness of touch, wonderful technic, and with such a marked pau-

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city of hair and airs that he charmed everyone, and an enthusiastic demand for an encore was gracefully complied with.

The second half was a repetition of the first as far as the excellence of the performance and the enthusiasm of the audience were concerned. It was opened by a polonaise of Chopin, by Sig. De Macchi, followed, of course, by an encore.—*Nashville Sun*.

Severn Chamber Concert.—Mr. and Mrs. Edmund Severn, violin and piano, gave a chamber concert in Springfield, Mass., on January 9. They were assisted by Mr. Romeo Regnier, cello, and Mrs. W. J. Oliver, contralto.

Drexel Chorus Concerts.—The Drexel Chorus Society, of Philadelphia gave a good Christmas choral concert on December 28, and has already issued the program for an Easter concert, to take place on April 5. Admission to these concerts can be had by card only; tickets not being placed on sale.

Chicago Musical Colleges.—The Chicago Musical College is out with a pamphlet in which its work for 1896-7 is described. Musicales and lectures are continuously given by the college faculty, while members of the college faculty also co-operate with the pupils in giving excellent programs representing all the departments. The workings of this institution are very busy and effective.

Money and Music.—Judgment for \$13,648 was obtained here on Monday against Pierre Ughetto, lyrical artist, formerly of Nice, in favor of Henriette Staudt, who advanced \$5,000 francs for his musical education prior to 1881. He made an agreement to repay her by giving her one-third of his salary, but did not do so. He was served with the summons at 46 Irving place.

Mrs. Vanderveer-Green at Bagby's.—At the last musical morning of Mr. Albert Morris Bagby, given at the Waldorf on Monday last, the 11th inst., Marie Vanderveer Green, mezzo-soprano, was one of the soloists, and achieved a marked success. Mrs. Green sang with great feeling and finish songs of Lalo, Bemberg, Korby and MacDowell, and gave with much charm and effect the old Scotch air Loch Lomond. This latter touched everybody, and was certainly sung with moving simplicity and taste. Mrs. Green has developed much on the side of grace and finish since she made her American debut here in New York two winters ago. The voice, which was always of pure, even volume and wide range, is now more feelingly and artistically used, and the singer has gained much in intelligence and artistic delivery. She received abundant applause and recalls, and was certainly proclaimed a favorite.

Mrs. H. H. Mills for New York.—Says the Washington Post of the 3d inst.:

Mrs. H. H. Mills, the well-known vocal teacher, will, beginning this month, make weekly trips to New York city for the purpose of teaching. Mrs. Mills has a large class of pupils in this city, being represented by many of the leading singers, all of whom have gained their knowledge of singing under her careful tuition. Some of the most prominent in this connection are Miss Alice Judson, Mrs. Hattie Meads-Smith, Mrs. Charles Shaler, Miss Grace McCullough, Miss Eleanor Simonds, Mr. Otto Luebbert, Miss Pauline Whitaker, Miss Fannie Arlee and many others. Mrs. Mills is a conscientious and painstaking teacher, that fact being apparent by the excellent and artistic work done by her pupils.

Mrs. Mills is mother of the well-known young pianist Lotta Mills.

Rubinstein Club.—The Rubinstein Club of ladies' voices, under the direction of W. R. Chapman, will give the first concert this season on Thursday evening, January 21, in the Madison Square Garden Concert Hall. Mr. Gwilym Miles and Mr. Hans Kronold will be the assisting artists.

Maud Powell in Louisville.—Miss Powell appeared recently in Louisville, Kentucky, where she made a hit, according to the local press, which is quoted below:

Maud Powell and her pet Amati have come to Louisville and gone away, leaving a good number of the citizens with rapturous memories of them. The two belong together. Miss Powell, any one would say, is a young woman of very charming personality as she stands waiting for her cue note, the famous—and still to be more famous—Amati tucked under her left arm; but there are many very charming young women connected with the stage in various ways up and down the broad land. There are very few violinists of either sex in America or out of it whom it would be worth while to compare with Miss Powell.

There are many things about Miss Powell's work that might be noted with profit. Not the least pleasing feature is its purity of style. It may be said that there is in the playing of this young American not a trace of trickery—nothing done simply for the sake of doing a difficult thing—but all with a single eye to high artistic effect. Perhaps this is one reason why the old Amati has taken such a fancy to her. She is before all things an artist, not a mere clever trickster. Her technical training has reached that point where to do the simple things and to do the well-nigh impossible are all one, because of study and long practice. But between her and the Amati there is a deep, mysterious understanding by which emotional effects are produced far more wonderful than any possible or impossible digital acrobatics. To take just one example, there were three deep long notes in the opening of the Faust fantasia, of which two spoke a warning with infinite solemnity, as if in prescient pity, and the third repeated it sadly, as if to madly deaf ears. Those few bars

alone would have proved Maud Powell a musical executant of the rank of the immortals.

All of these things are cause for congratulation to those who wish well to musical art in America. Miss Powell, it is true, received much of her training in Berlin and in Paris, but she is American by birth, by her early training and by temperament.—*Louisville Courier-Journal*, December 20.

Miss Maud Powell, the famous American violinist, was accorded an ovation last night at Macaulay's. Miss Powell's playing is incomparable. She seems to be mistress of the king of all instruments, and to the most marvelous and brilliant execution she adds an ease and grace in rendition that it is a pleasure to behold. And above all, with her faultless execution, she interprets music as if she loved it and she plays with rare beauty of expression.—*Louisville Commercial*, December 20.

Carreno's First Recital.—Following is the program of Mme. Teresa Carreno's first piano recital to be given at the Hotel Waldorf to-morrow (Thursday) afternoon at half-past 3 o'clock:

Fantasie, Chromatique and Fugue.....	Bach
(Bülow's Edition.)	
Sonata Appassionata, op. 57.....	Beethoven
Two Preludes, B flat.....	
G flat.....	
Nocturne, G major, op. 31.....	Chopin
Etude, G flat.....	
Polonaise, A flat, op. 53.....	
Impromptu, op. 90, No. 3.....	Schubert
Soirée de Vienne.....	Schubert-Liszt
La Campanella (Etude).....	Paganini-Liszt
Senetto Del Petrarca.....	
Rhapsodie Hongroise No. 6.....	Liszt

Bispham and Moore-Lawson to Riesberg.—"Let me thank you for the beautiful accompaniments you played for me in Troy, which added greatly to my success. I shall hope for a repetition of them."

CORINNE MOORE LAWSON.

"I have not forgotten the splendid way in which you read and played those latest songs of Brahms, op. 121, for me the other day. I should much like to do something with you at an early date."

DAVID BISPHAM.

Mr. Seidl Going to London.

It was decided yesterday between Mr. Grau and Mr. Seidl that the latter will lead the orchestra during the coming Covent Garden season in London in Wagner operas that are sung in German.

This agreement was reached after the receipt by Mr. Grau of a most pleasantly worded letter from Signor Mancinelli, in which, after referring to his having consented last year, at the urgent solicitation of Sir Augustus Harris, to lead the German performances at Covent Garden, and the unanimously kind press notices that followed, he adds:

In spite of this success, I beg you, my dear Grau, to engage a German conductor for the performances which will be given in German at Covent Garden. I feel that it will not be possible for me to sustain this heavy work, as I must occupy myself with the mise-en-scène of my opera *Hero and Leander*. Besides, in spite of the fact that I have dedicated all of my artistic career to the Wagnerian cause, having carried on a real campaign for it in Italy and Spain, I nevertheless respect the opinions of certain Wagnerians who believe that only a German conductor ought to direct Wagner operas when given in German.

I shall always direct with my greatest interest *Lohengrin*.



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L. MANCINELLI.

Mr. Seidl said recently: "I did not seek the appointment to direct the German operas in London. The offer came to me entirely unsolicited. Signor Mancinelli and I have always been the best of friends, and my going to London under the circumstances will not, I am sure, disturb the existing agreeable relations. As to the necessity of having a German to conduct Wagner opera in German, I prefer not to talk. As a matter of fact," added Mr. Seidl, with a smile, "I am not a German, but a Hungarian. However, I hope that I will be able to give satisfaction. I will do the best I can."

[The substance of this news was published a month ago in THE MUSICAL COURIER. It was later on denied in some of the dailies, but our information was authentic, as is now seen.]

Averill-Bradley Recital.

THE sixth song and piano recital by Messrs. Perry Averill and Orton Bradley, which formed the second of this season, was held on Thursday evening last, January 7, in Mendelssohn Glee Club Hall.

Following was the program in full:

Galvotte and Gigue (from Suite Anglaise in G minor).....	J. S. Bach
Feldensamkeit.....	J. Brahms
Vonewiger Liebe.....	
Sonata in B flat (op. 53).....	Ludwig Schytte

A group of songs by request:

Winds in the Trees.....	Goring Thomas
Ninon.....	Tosti
A Fable.....	Old English
Love's Repose.....	Purdy
A Song of Solomon.....	Wood
Poème Erotique.....	Grieg
Papillon.....	
Sarabande.....	J. Farmer
Wiegenlied.....	Henselt
Carillon.....	Klezynski

(The music-box stops and is wound up again.)

Recueillement.....	Faure
Marquise.....	Massenet
Sonnet d'Amour.....	Thomé
Waltzes (op. 54).....	Dvorák
Now Phoebus Sinketh in the West.....	Arne

Without going into detail it may be stated that this program in its performance was quite as successful as that of the first recital. It was lighter and more varied, and as such more popular, and both artists lent themselves to its flexible moods with much spirit and taste. Especially successful was Mr. Averill in his group of French songs, which were given with great tonal beauty and uncommon finish. His French is excellent, and his diction clear and refined. The Brahms songs were equally well given, though less popular, and among the English the delicate little lyric, Love's Repose, was a graceful idea, judiciously handled in the delivery.

Mr. Bradley's work as soloist and accompanist was throughout musically and satisfying. The Schytte sonata is a novel work, novel in its birth as in its charm, and was read by Mr. Bradley with piquant grace and poetic sentiment. Mr. Bradley always plays Bach with judicious care, so the opening number was given with nice technical finish and rhythmic definiteness. The accompaniments were everything to be desired.

Evening hours are not the best for a recital of this kind, and, as might have been predicted, the audience suffered in number just a little. But it was very little, and the good-sized house present was most generous in its applause and enthusiasm. Some translations from French into English verse figured on the program, very neatly done by Mr. Orton Bradley.

A Lillie Bergh Musicales.—Miss Lillie d'Angelo Bergh gave her regular monthly studio musicale last week at the Vira, 110 West Thirty-ninth street. These musicales are given to introduce professional and amateur pupils, thus accustoming young singers to informal audiences before they are launched into the public pupils' concerts especially arranged by Miss Bergh each season.

Among the singers Miss Dora Malcolm made a decided hit. Her voice, which was small and uncertain last season, has developed under Miss Bergh's training, into a full, vibrant contralto, with surprisingly high notes. The artists assisting the young singers were Mrs. Fremont, soprano; Miss Corinne Flint, violinist; Miss Alice Blake, Mr. Henry Taylor Staats and Mr. Henry Pinner, pianists. During the afternoon a buffet luncheon was served, and there was the usual crowded and fashionable attendance.

Elvira Toni.—Elvira Toni, a pupil of Vittorio Carpi at Milan, made a success at La Scala on December 27 as one of the Rhinedaughters in the *Götterdämmerung*. She was immediately engaged to sing in *Andrea Chenier*.

FLORENCE TOWNSEND,

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Lehmann's Voice Gone.

IF an American woman, old or young, had sung as did Lilli Lehmann yesterday afternoon in Carnegie Hall the press would have pounded the life out of her. But being Lehmann everyone politely applauded. The once celebrated Wagner singer has passed not only her prime, but her singing is now hardly a shadow. Her voice is sick, sick at the bottom, sicker in the middle register and sickest at the top. She sang songs by Wagner, Franz and Schubert, and in all she demonstrated absolutely her unfitness to be either on the concert or operatic stage. All her old and disagreeable mannerisms were in evidence, the "scooping," the harsh stroke of the glottis and the bad breathing.

We regret to have to write it, but Lilli Lehmann, who once charmed us in the Wagner music drama, has reached the period when she should abstain from public appearances. It comes to every singer and it has come to her. Why Mr. Damrosch permitted her to sing here before his regular season, and without the deceptive accessories of the stage, costume, lights and orchestra, we cannot comprehend. The song recital is a cruel test for a worn voice, and this recital was nothing short of cruelty, both because of the singer's past reputation and because of her audience, to have given this affair. If, we repeat, an American singer had sung under similar conditions, what a critical row there would have been! The avarice of foreign singers is disgusting.

New York College Invitation Musicales.

MR. ALEXANDER LAMBERT added on Monday afternoon last, the 11th inst., another to the series of constantly recurrent pleasures for which his New York College of Music has now become famous. He issued invitations for another of those high class musicales at which only leading artists will always be found to contribute their services. On this occasion Mme. Emma Juch-Wellman and Ericsson Bushnell were the vocalists, whom Mr. Lambert himself accompanied; and the other soloists were two piano pupils of Mr. Lambert, Miss Florence Terrell, whose admirably artistic work in public with the New York Symphony and other leading orchestras has already brought her into prominence, and the gifted little boy, Master Harry Graboff, who has also been heard in public with orchestra and who promises in his own way a distinguished career, though of a different character to that of Miss Terrell.

Mme. Juch, exquisitely gowned, looked and sang freshly and vibrantly, and with all the poetic musical charm and finesse which characterizes her best work. Her vocal control is delightful, and her diction a joy to the ear. She chose several of her favorite German lieder, Grieg having a foremost place, and each little song was a tone poem of exceeding beauty and polish. A singer of infinite charm is Emma Juch, and one of whom we never tire.

Mr. Bushnell sang nobly, his fine, manly instrument ringing out with resonant beauty, and causing his listeners to feel glad that so musical a bass-baritone existed, and could evidently enjoy so fully throwing his heart into short musical numbers to fill out an afternoon's enjoyment in this way.

As for Miss Terrell, she played with the great clearness, brilliancy and vigor, as also the deep musical feeling, she has taught us to expect. Since her recent performance at Carnegie Hall of the brilliant concertstück of Bruno Oscar Klein, with the orchestra under direction of Herr Otto Lohse, we look to this gifted young girl for full-fledged artistic work, and forget that she has not yet forsaken amateur ranks. It was not generally known at the time that in order to hurriedly replace Mr. Lambert Miss Terrell got up the difficult piano score in one week, a feat of which any professional pianist might well feel proud. A great career lies before this remarkable young girl.

The sure, agile fingered and confident little Master Graboff played with astonishing certainty and facility. The boy is a marvel.

Mr. Lambert's accompaniments were delightful. The approaching storm did not deter the arrival of the bidden guests. The College Hall, which, by the way, is an ideal auditorium for affairs of this kind, was crowded to the doors. It was altogether a very delightful afternoon.

Goodrich's Charge.

CHICAGO, January 8, 1897.

Editors The Musical Courier:

IN your last issue there is an interesting article relating to the teachers' course by Mme. d'Arona, and I must ask the privilege through your columns of claiming at least a little credit with regard to the aforesaid article, because Mme. d'Arona used a number of my ideas and expressions in her contribution. Her neglect to give me credit must, I am sure, have been inadvertent, for I cannot believe that an artist so eminent as Mme. d'Arona would intentionally misappropriate the only property which a poor author may claim as his own.

The quotation in question occurs on page 14 of the last MUSICAL COURIER, last paragraph but one, and it is taken

from my Art of Song, published serially in *Werner's Voice Magazine* in 1881, and republished by Mr. Werner in 1890—March, April, May, June and July.

That part which describes the requisites of a dramatic singer is taken literally, the only change being this, that Mme. d'Arona substitutes "pulsatic" for my word pulsatile. I regret very much the necessity for this letter, but my writings have been so freely misappropriated lately that I can no longer pass the matter in silence, even in the case of one whose friendship I have highly prized.

Very truly yours,

A. J. GOODRICH.

Huberman.

THE young violin genius Huberman plays in Brooklyn, Baltimore, Washington and this city, and subsequently fills other Eastern engagements. We reproduce some recent criticisms on Huberman:

The technic is not the remarkable thing about Huberman's playing. It is what technic ought to be—the means to an end. The point is that he has a definite notion of his own of how the music should be played, and he plays it in that way. Nobody who heard him play a single movement last night could doubt that his interpretation was his own. It is simply inconceivable that he could have been coached to play as he plays.

The most remarkable point about his playing is not at all his precocity but its maturity, the magisterial and authoritative way in which he presents you with his interpretations to take or to leave—the total absence of anything tentative or conjectural or dubious about them. * * * The young violinist has justified the European praise of him and won a genuine and well deserved success.—*New York Times*, November 22, 1896.

Bronislaw Huberman, heralded as a real genius by the leading composers and critics of Europe—especially of Austria—made his American debut at Carnegie Hall on Saturday evening and was simply overwhelmed with applause. Of course he comes from Poland—almost all talented musicians come from Poland since Chopin, Paderewski and the De Reszkés set the fashion—and he is said to be only twelve years old. He does not look older, though his playing sounds older. He has a very interesting face, framed in with the long hair which used to be considered an obligate accompaniment of genius, and his actions are boyish, though the expression of his face becomes very serious when he is playing. His performance of the Mendelssohn violin concerto would have been marvelous had he been twenty years older. Difficulties do not seem to exist for him. He gives the impression that he was a born violin player and must have played well the first time he took bow in hand. The audience was so eager to applaud him that it could hardly wait for the end of a bravura passage before breaking out with its enthusiasm, and of course he had to contribute the usual extra numbers.—*New York Evening Post*, November 23, 1896.

At an extra concert given by the Seidl Society in the Academy of Music Bronislaw Huberman played for the first time in Brooklyn last night. Mr. Seidl conducted the orchestra, and the wonderful boy played a list of pieces in all of which he had previously been heard on this side of the river, the most significant and trying being the Mendelssohn Concerto and the air from Bach's Suite in D, played upon the G string. Altogether ingratiating were the lad's appearance and behavior, and suggestive of curious inquiries was his playing. * * * Huberman can only be fairly judged by those who are able to recognize the extraordinary measure of specific virtuoso talent which his playing discloses. He seems to have been born to play the violin. His manipulation of the instrument in respect of tone formation and tone production has a breadth, a dash, a freedom and a certainty that are all but incredible. Many an experienced artist might envy him his fullness and variety of tone and his command of nuance, and in the mechanics of bowing he displays a mastery which makes one forget all about his youthfulness and his childish figure. In this respect, and, indeed, in all that enters into the mere handling of the violin, he emphasizes his maturity and almost justifies the most extravagant praise that has been spoken of him. Admirable beyond description, too, is his command over the qualities which may be described as the material out of which music in its truest sense is made. A world of feeling lurks in the tone which he draws out of the instrument with consummate ease.—*New York Tribune*, December 16, 1896.

Bispham Recitals.—The dates for the song recitals of David Bispham will be Tuesday evening, January 12, at half past 8, Friday afternoon, January 22, at half past 3; and Tuesday evening, February 9, at half past 8. At the first recital Mr. Bispham will be assisted by Miss Marguerite Hall mezzo soprano, and Charles Gregorowitsch, violinist; at the second by Mrs. Corinne Moore Lawson, soprano, and the Kneisel Quartet, and at the third by Miss Lillian Blauvelt.

Mary H. Mausfield.

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The Liederkrantz Concert.

THE German Liederkrantz Society celebrated its fiftieth anniversary on Thursday evening last in Carnegie Hall by one of the finest concerts ever given by the organization, and one of the best from all standpoints heard within a lengthy period in New York. The appended program, in which figures that king of piano players, Rafael Joseffy, will amply explain the rare attraction of the performance:

Jubel Overture.....	C. M. v. Weber
Die Ehre Gottes in deo Natur.....	Von Beethoven
Chorus and Orchestra.	
Ruhe Suesaliebchen (12 parts).....	Zoellner
Male Chorus.	
Aria from Hamlet.....	A. Thomas
Miss Lillian Blauvelt and Orchestra.	
Ritornell.....	R. Schumann
Der Schoenate Bursch.....	Döring
Die Muttersprache.....	Engelsberg
Male Chorus.	
Funeral March from Götterdämmerung.....	Wagner
Concerto for piano, A minor.....	Liast
Rafael Joseffy and Orchestra.	
Mei' Muata Mag M' Net (Folksong).....	
Minnelied.....	Bunte
Male Chorus.	
Old French Song from the Opera der Überfall.....	Zoellner
Miss Lillian Blauvelt and Orchestra.	
Ständchen.....	F. Liast
Glockenthuerers Tochterlein.....	Reinthal
Miss Lillian Blauvelt, soprano solo.	
Die Allmacht.....	Schubert-Liast
Miss Helene Bartenwerfer, solo.	

Joseffy played nobly. Such scintillant daring, such dazzling clarity and ease in execution, aside from his reading, which was virile and masterly to a degree, easily carried away the honors of the evening and left him the hero of the night. Applause was so intense and clamorous that this marvelous little lion of the keyboard might have given encore after encore had he chosen, but he chose only to leave the remembrance of one astounding, symmetric episode of brilliancy and genius in piano playing in the hearts of his listeners, and long in its perfect unbroken beauty will it remain there. Such enthusiasm—that is enthusiasm based on such sound merit—has not been seen here in a decade.

Lillian Blauvelt's voice is more lovely than ever, and her exquisite flexibility as true and polished as we have ever known it. She sang with absolute ease, musical beauty and finish. The chorus, which comes as near perfection as choruses may hope to come, was in its best order. Indeed the night was a series of successes, and to seek to find flaws would be supererogation, except in the case of the orchestra once or twice, and the new soprano, Bartenwerfer, whose voice is more voluminous than musical in spots. The orchestra, however, accompanied Joseffy excellently. As usual, the a capella work of the chorus was most interesting, disclosing a varied and lovely volume of light and shade.

The Wagner Funeral March absorbed the orchestra's best care and was most impressive, being delivered while the large male chorus stood with heads bowed, forming a fine sombre effect. Thoughts and regrets for Wm. Steinway were uppermost. This Liederkrantz was his favorite child, and the Funeral March played by it rang like the dead philanthropist's own. Herr Zoellner conducted it with thrilling effect, and, indeed, led the entire program with zeal and discretion throughout.

Rosenthal's Tour Again Postponed.—Owing to Rosenthal's relapse, plans have had again to be changed, and his tour will not now begin presumably before March 1, when it will continue until the middle of May.

Suggestions for HOME MUSIC STUDY.

Send ten cents for a copy of the

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No. 880.

NEW YORK, WEDNESDAY, JANUARY 13, 1897.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,

*Union Square, West,
New York City.*

BLUMENBERG PRESS.

THE constantly growing editions of THE MUSICAL COURIER made it imperative to increase the printing and publishing facilities of the paper under modern mechanical means and auspices. In order to meet the contingency the work of printing and publishing this paper is now performed by the BLUMENBERG PRESS, an extensive modern printing plant, located at 214 to 218 William street and 18 and 20 Rose street, at the head of the Brooklyn Bridge, where the latest and most approved printing presses and devices adapted for high grade and at the same time rapid newspaper and other printing are in use, constituting one of the largest plants of its kind in the city. The outfit is complete in all directions, and the most approved methods prevail in each and every department.

This edition of the MUSICAL COURIER is an evidence of the character of the typography and presswork of the BLUMENBERG PRESS.

The corporation consists of Marc A. Blumenberg, Oswald Maune, J. Merton Bowman, Spencer T. Driggs and J. C. Ambrose, each department being controlled by one of the incorporators, and all of them having for years past been associated in the production of THE MUSICAL COURIER.

Printing of all kinds in the higher and artistic grades will be done by the BLUMENBERG PRESS, which invites the inspection of all who are interested in this industrial features of the times. The BLUMENBERG PRESS is in running order, and is printing other publications besides THE MUSICAL COURIER.

MR. GEORGE N. GRASS, of George Steck & Co., returned last week from a Western trip taken in the interests of business. As the Steck pianos are regarded with great favor among many dealers throughout the West, and as Mr. Grass is exceedingly popular, the trip was a success.

IN answer to the query "How is business?" Mr. Abenschein, of the Staib Piano Action Company, last week threw over to the questioner a letter he had just received. It was a special rush order for seventy-two actions for Story & Clark, of Chicago. Later in the day at dinner there were seven Harlem manufacturers in the same restaurant who use Staib actions. How is that for an impromptu Staib testimonial?

THE old project of a combination of manufacturers to operate a great retail business from New York city, having branch houses in Brooklyn, Jersey City, Newark and other points, is about to be revived by Mr. Anderson, of Anderson & Co., Brooklyn, the same man who proposed a similar plan a number of years ago. Sufficient progress has not yet been made to warrant the publication of details, which may be forthcoming soon.

IN a recent issue of this paper an article regarding the personnel of Sohmer & Co. appeared, and Mr. Fahr was mentioned as one of the celebrated Sohmer salesmen. Mr. Fahr disclaims any ability in this direction. The very important position as financial man is and has been for years successfully filled by Mr. Fahr, who finds that of sufficient interest to occupy his attention. The selling of the celebrated Sohmer pianos is left to others fully competent.

MR. HENRY BEHR, formerly of Behr Brothers & Co. and now making pianos at Newark, N. J., under the name of the Waldorf Piano Company, was visited by a representative of THE MUSICAL COURIER a few days ago, and he asked that the impression of his making a very cheap or low grade instrument be corrected, as the material used in its construction and the price asked and received for it place the piano in an entirely different class. It is Mr. Behr's intention to make what he calls a commercial piano.

AN instance as strong as need be given of the ascendancy of the western piano in the East is offered by a wager recently made by Mr. Chas. Becht, that more Smith & Barnes pianos are shipped to agents, and sold by agents in the State of New York than by any manufacturer in New York city. The statement, startling though it may seem at first glance, stands uncontradicted. Mr. Becht is fond of piano statistics that are based on facts, and he has a stock of them concerning the Smith & Barnes that stand him in good use as convincing arguments. Mr. Becht, too, must be given the credit for engineering and consummating the transactions that have put the Smith & Barnes piano in three Steinway houses—that of Ernest Urchs & Co., of Cincinnati, Steinway & Sons at Pittsburg, and the Bollman Brothers Company of St. Louis—surely a deal or set of deals to touch the pride of any traveling man.

CHICKERING

AND

STEINERT.

An Important Move.

AFTER having been represented in Philadelphia for fifteen years by the house of Bellak the Chickering piano returns to its former home at 1115 Chestnut, where the old house of Dutton represented the instrument for forty years and where Mr. Henry L. Steinert, the present proprietor, will represent it for years to come. The transfer of this important representation from Bellak to the Steinert house was not due to any feeling, but was prompted by the fact that the Bellaks have materially changed the nature and character of their trade, in accordance with their views of the future of the piano trade—views to which they are entitled as piano men. They have done a large trade in bicycles lately, and the division of their energy must necessarily have had some influence upon their methods of handling high grade products.

Mr. Henry L. Steinert, however, is a dealer of the old, traditional and—let us call it—classical school of piano men, to whom, from the very nature of the case, purchasers of the higher quality pianos would drift and the Chickering piano will find more congenial surroundings in the Steinert establishment at Philadelphia than in a wareroom where mixed class of products is on sale.

The advancement of Henry L. Steinert is one of the gratifying episodes in the piano history of the past year. He has made progress as a dealer at a most astonishing and rapid gait, and stands to-day in the very front rank in the Pennsylvania trade, respected as a dealer with extensive credit, with a large personal following, with an elevated social position, and with a reputation as a citizen second to none.

The Chickering piano in the hands of Henry L. Steinert will become a most formidable element in the trade and the musical destinies of Philadelphia.

Mr. Steinert was at the Chickering factory in Boston yesterday to select his stock.

WHEN anyone gets into trouble in Brooklyn they think of Wissner at once. On January 5 young Huberman, the violinist, was playing with Seidl in the Academy of Music. Shortly before his numbers it was discovered that there was no piano there. It was to be supplied by a piano house, but for some reason it did not put in an appearance. Otto Wissner was appealed to as he sat in the auditorium, and he left the house, secured three of his men and a Wissner grand was in readiness and was used for the accompaniments of Huberman's numbers. Then Wissner tells the story exactly how it occurred in his advertisements in the following Sunday papers and let the whole of Greater New York know of it. Great advertiser is Wissner.

THE PRINCESS ORGAN.

FOR a long time the Æolian Company has been experimenting with small organs with the object of producing an instrument which should combine the soloist features of the regular large size Æolian at a cost which would permit marketing it at a price within the reach of the great class of people unable to afford an Æolian. As is announced on another page of this issue, they are prepared now to supply an instrument that can be retailed for \$75 at a good profit to the dealer.

This, then, would seem to be the one important step toward reviving the lagging interest in reed organs, for the instrument, equipped with the automatic attachments, will surely sell where an ordinary organ would not attract. It places an automatic instrument within the reach of the farmer, the small lodge, the little Sunday school, and the average workman also can thus afford to purchase an organ that will play itself at about the price he has heretofore paid for one of the old style. While the keyboard of the "Princess" may be operated as in an ordinary organ, the automatic attachment places at the command of the performer over 6,000 selections, embracing the standard overture selections from grand opera, from light opera and sacred songs, popular songs, dance music, and in fact the whole range of musical composition, from the works of Wagner to the street song of the day.

The "Princess" is attractive in its exterior design, and complete in all its mechanical appliances, as is all work turned out by the Æolian Company, and every dealer, whether at present acquainted with the Æolian or not, should investigate the new departure. It is bound to be one of the most successful novelties for 1897.

THE ECONOMICS OF IT.

THE nearer we get to the staple the less there is of profit. This economic law applies to the question of grade similarly, for the lower we get in price the less the profit. Now, then, comes the question of percentage of profit, and that must be lower in low-priced goods than in high-priced articles, for that lower percentage is one of the factors that makes the price lower, that enables the price to be lower.

In the manufacture of pianos we shall learn these lessons practically, and the dealer will learn them with the manufacturer. A piano is not a rapid selling article; there is no quick turn-over. Nearly each and every purchaser is destroyed as a purchaser after having purchased one piano, and therefore the same effort to sell must be re-employed in each single sale. The retail piano business is not like the retail grocery, dry goods, hat and cap, boot and shoe, or even jewelry business, where a customer once made is vivified into the representative of a constant source and income of profit. The rapid turn-over which prevails in these lines cannot exist in the piano line, and this makes the low-grade piano as expensive an article to handle as the higher or high grade.

It occupies as much room as the high grade; it costs at least as much freight and drayage and hauling and tuning and repairing as the high grade, and the salesmen selling it are the same who sell the high grade. After purchasing the low-grade box at the factory, it will cost the dealer about as much to handle it as a high grade will cost, and while the turn-over may be somewhat faster, it cannot be so fast, as compared with that of better grades, as to make an appreciable effect on the total average.

The sale of low-grade pianos must therefore, merely as a result of a quiet but active economic principle, exert an injurious influence upon the piano trade entirely independent of the moral issue at stake. The profits must be reduced; the principle at work is price and low or lower price, and that means a still greater reduction of profits. *This reduction of profits on the cheap goods must affect the total profits harmfully*, and hence the higher grades must suffer from the injury the general business sustains through a reduction of profits in one section of it.

"Yes, but there will be more sales and the total business and its revenue will be greater." How so? The greater the efforts made to push the low-

grade box the greater the general competing effort, and that will finally signify no margin of profits.

Low grade means pulling down; high grade, building up. There is a limit to the price that can be accepted by a high-grade article, for it is not produced with the idea of pulling down the cost, but of building it up, to raise the price and profit; whereas with the low grade box the very opposite rule is at work, which in the long run means no more profit.

If we were to go into the ethics of the case we could give still more imperative reasons against the handling of the low grade box, but these economic ones should appeal to the common sense of every piano man. Don't you see that the low-grade box is merely a trade disease which is bound to destroy your business? All the energy wasted upon it is so much aid to the final crisis which is inevitable.

THE OPPORTUNITY.

MESSRS. HAZELTON BROTHERS: Yours is a name that has won honors quietly, and won them with modesty. Hazelton spells solidity, conservatism and substantial success. Of all times the present is when you need most your self-control to keep to the high standard you have set yourselves, and to be a shining light to others, who may find hope in your sturdy success, based on the maintenance of the honor of a name.

BRIGGS PIANO COMPANY, BOSTON.—During the year 1897, that will add another to the long service of that veteran of the Boston trade, C. C. Briggs, Sr., keep up your name and your courage in these times of dullness and depression. The long years of patient, honest toil by which you have caused the word Briggs to be synonymous with progression and profits, shall count you in good stead if you will but let the world know that that name shall never be identified with any of the actions of the so called "New Movement" in the piano business.

BEHR BROTHERS & Co.—Despite the radical difference of opinion in your company that caused the retirement of one who was once your head, you have declared openly that you would keep your proud position as makers of high-class pianos. Let no temptation turn you from that path, however narrow it will grow, but know that it will lead you ultimately to the reward that always meets sustained effort when that effort is based on a determination to do the best that lies in your power. Keep the name Behr in the front rank throughout this fight for the supremacy of what is good over that which is pernicious and bad.

Never before in the history of the piano business has the value of a name been more paramount. In all the disruptions of the piano business throughout all this long period of artistic decadence, the few names of the good pianos, the true musical instruments, are coming higher and higher to the top as the mass about them settle to a level lower and more low.

Never before did it more potently behoove a man who has earned a known name to keep it before the trade and the public. In the great movement downward, in the crackling and crumbling of flimsy reputations, the public is all too apt to confound all together. Now is the time to maintain the dignity that can only come from the consciousness of a good work well done, a task for which you can and do command and demand respect.

MR. H. M. HOWARD, the traveling representative of the Needham Piano and Organ Company, started on Monday last for a long trip, taking in all points of importance as far West as Kansas City. Mr. Howard has in the Needham pianos and organs a line of goods which are salable. The styles, finish and general features commend the instruments to all dealers.

IN the two unfortunate affairs at Baltimore—the failure of C. G. Woodward and the arrest for alleged forgery of Wm. C. Demuth—there are no new developments. Woodward is confined to his house by illness, and will make a proposition to his creditors for a settlement under which he can continue as soon as he can go out. Demuth is confined to the jail by order of the court, and no date for his trial has yet been fixed.

C. C. O. C.

TO ENLARGE.

A TELEGRAM received from Chicago on Tuesday afternoon, too late for the publication of details in this issue, informs us that the arrangements have finally been consummated for the building of two more piano factories adjoining their present structures by the Chicago Cottage Organ Company. Ground for the first of the two buildings was broken yesterday morning. When completed the Chicago Cottage Organ Company will have facilities for producing 1,000 pianos a month, or 12,000 pianos per year. Particulars next week.

MR. BENT'S VIEWS.

MR. Geo. P. BENT spent a couple of days in New York last week purchasing supplies and renewing acquaintances, and generally making folks feel more comfortable and confident, for Mr. Bent is so fortunately successful that he can afford to be justly optimistic. Probably if the question were asked he would reply that there were and are two elemental forces that have brought about and maintain his position in the piano trade—the best piano he knows how to make (and that only), and hard work pushing it, keeping it everlastingly before the trade and the public. His views on the potent question of one grade or two grades are well known to be sure, but they are so positive and well grounded that it will do no harm to reiterate that Mr. Bent believes that a piano maker should make but one standard of piano; that it is a physical, commercial, moral impossibility that he can make two or more grades, and keep them distinct, and that the only proper standard for a man to adopt is the one under which he operates, *i. e.*, the very best that can be made. Without arguing the question again—though it is an always present one, and will probably never be decided to the satisfaction of all concerned—without going over the points pro and con at this time, it is well to call attention to the condition that Mr. Bent has been and is doing a successful, prosperous, profitable business in "Crown" pianos, and in "Crown" pianos alone.

It is also of interest to consider that while the practice of doubling up—that is, making two grades of pianos—has been so largely adopted in the East, with the declared object of rehabilitating and rejuvenating the Eastern manufactures, Mr. Bent, who operates from Chicago and makes but the one grade, actually ships and sells the greater proportion of his entire product to points East of the Mississippi River.

Mr. Bent expected, on leaving New York, to be present at the dinner of the Boston Music Trade Association, and perhaps he will there have an opportunity to throw some further light on the problems of the times.

ARTISTS AND THE KNABE.

IT is generally known in the trade and profession that the great success made on Friday and Saturday last by Teresa Carreño at the Philharmonic concerts was on a new scale Knabe grand piano—a superb instrument.

On going to press we learn that Wm. H. Sherwood, the eminent pianist, has decided to use the Knabe grand exclusively in all his concert work. Mr. Sherwood is booked constantly for a large series of recitals and concerts, and is before the musical public very nearly uninterruptedly throughout the year.

FUNNY things are happening in the piano business these days, and many are the devices resorted to to attract trade here. Perhaps the oddest is to be credited to a man named A. G. Beattie, of Columbia, Pa., who advertised in the *News* of that town that on a certain day he will give away one or more cigars to all who pass his store. There is no indication as to how a man is to receive more than one in preference to the next man who may receive but one, and there is no provision made against repeaters. Mr. Beattie possibly overcomes this necessity by supplying matches on the side, but he seems sure that no one will enter his store, for the offer is issued only to those who pass by; but, perhaps, entering the store entitles a man to immunity instead of to a cigar.

C. J. WHITNEY, of Detroit, has purchased his name from the Whitney-Marvin Company, which will now be called the Marvin Music Company, and has re-entered the piano trade, occupying the upper floors of the old wareroom. He handles the Schiller piano, made at Oregon, Ill., and some stencil pianos, which are now more fashionable than ever. They are called Whitney and Williams and other names. We hope Mr. Whitney will prosper, but he should not push stencils unless he likes them.

IN the general depression of the piano business in 1896, of course, the supply houses suffered. For instance, the action makers were obliged to get along with less business from old patrons and no new business to speak of. But the Comstock-Cheney action was made in very near the same number in 1896 as in 1895 or 1894, showing conclusively that since some of its old customers must have declined, the amount of new business was, under all circumstances, exceptionally large. Their contracts ahead for 1897 show, too, an output far in excess of 1896.

THERE is no truth in a story that was repeatedly told last week to the effect that Mr. P. J. Gildemeester, with Steinway & Sons, had been assigned to take charge permanently of the Pittsburg house of Steinway & Sons, and that he was about to locate in that city with his family and make it his home. The truth is merely that he will remain in Pittsburg for some time—perhaps a month—when he will again take the road. In the meantime his son, known as John Gildemeester, is to be found on the retail floor of Steinway Hall, New York, and Mr. W. E. Heaton, of Steinway & Sons, at Pittsburg, has resigned to accept a position in Boston with C. C. Harvey & Son, and Mr. Ernest Otten, who has been with Ernest Urchs & Co., of Cincinnati, has been transferred to Steinway & Sons at Pittsburg.

MR. O. A. WILLIAMS, of the reorganized Hockett-Puntenney Company, of Cincinnati, said to a correspondent of THE MUSICAL COURIER last week: "Messrs. Tutty and Rubenstein bought Mr. S. S. Hockett's stock in this company. All the manufacturers with whom we had dealings were notified, and are perfectly satisfied with the reorganization." Then he stated that a certain manufacturer who was dissatisfied (so it seems there was one, after all) had probably inspired the article in THE MUSICAL COURIER of last week, which the same he did not. That's all the statement Mr. Williams cares to make, so there's nothing to do further but to see what time will bring forth.

GEN. JULIUS J. ESTEY, of Brattleboro, Vt., was in town on Saturday last in connection with the plans for the continuation of the firm of Estey & Saxe, the New York city representatives of the Estey Organ Company's interests. It will be remembered that the Rev. George G. Saxe, the head of the firm, died on December 22, leaving one of his sons, Mr. Herbert K. Saxe, already interested in the business. Young Mr. Saxe is also one of the executors of his father's will, and until papers of administration have been granted him—which will probably be within a month—no definite movement can be made. General Estey says, however, that the business has been found to be in a sound and prosperous condition, and that undoubtedly it will continue as heretofore with Mr. Herbert K. Saxe as successor to his father.

THE Denver, Col., *Republican* gave considerable space on January 1 to a story of the claims of one E. P. Newman, formerly of Detroit, who, according to that paper, has commenced the construction of pianos in Denver made as far as possible of the products of the State. That is, the case, probably some of the carpenter work, the veneers, &c., as well as the iron plate, are made of wood and iron cut, dug and worked from and on the land within the limits of the geographical boundary of the State. The claim made by Mr. Newman, and repeated by the *Republican*, that such a piano, made in such a way, will be a better instrument than one made elsewhere of other materials—that is, that it will be better for use in Colorado. There's no truth

in the statement, for with the modern appliances for treating wood the source of its origin matters but little, for a lot of lumber kiln dried in Maine is as dry as a lot kiln dried in Colorado, and will stand the climate as well. The experiment of making a piano in a certain place, of materials originating in or near that place, on the theory that it would prove better adapted to its environment was tried by Paul G. Mehlman, as the Mehlman Piano Company, at Minneapolis, and when all was said and done it was found that a Minnesota piano made in Minnesota stood no better in Minnesota than a Massachusetts piano stood in Minnesota, while whatever difference there was turned against the Minnesota piano, for it would not stand so well outside of Minnesota. Mr. Newman apparently starts in a small way, though he does not hesitate to say that his first piano is "equal in detail of mechanism to Steinway's most superb," so perhaps he won't interfere much with the piano trade in Colorado; but it's just as well that the good people of Denver should know that Colorado iron is no better than Pennsylvania iron for a piano plate, while the details of its proper casting and preparation have not extended so far West up to the present time.

THE following dispatch appeared in the New York Times of January 7 and has been printed in other papers:

MARION, Ohio, January 6.—Twenty-four piano dealers of the United States are organizing a company to manufacture their own pianos. Eight of the dealers are Ohio men. Henry Ackerman, of Marion, is at the head of the company. Almost all the stock is subscribed.

Whatever has thus far been done in the matter has been kept secret—that is to say, although the plan has been openly talked of, and Mr. Ackerman's name has been mentioned in connection with it, all details have thus far been withheld from the public and the newspapers. We are therefore unable at this time to give any further particulars than are embraced in the above item, though they may be forthcoming in time for our next issue.

If the plan carries—and there seem few reasons why it shouldn't—it will mark another step in the evolution of the piano business, that has been evolving with such rapidity of late as to make one wonder when it will ultimately fetch up.

Why shouldn't a lot of dealers get together and make their own pianos? They have been by now so thoroughly educated in the cost of piano making and material that they know considerably more about it than the average traveling man who goes to sell their goods, and considerably more than some piano manufacturers, who know little outside of their own shop. Then the \$75 piano has shown them how cheaply a piano, or something resembling it, can be made. A few years ago they were paying \$175, \$160, \$150 for what were then "cheap" instruments. The competition became fiercer and more fierce, and prices were cut until they reached \$100, and dropped down, down, down to \$75 and below, until now a dealer is justified in suspecting that he can buy a thing which he can sell for a cost of \$60.

Having pounded the business down to its lowest living limit, why should not a set of dealers combine to make their own goods and save even the minute margin allowed by the present wholesale selling price? There is no question of merit in these pianos—they are all of a kind, and they can be made as well and as cheap in a combination factory in Ohio as in a tenement house factory in New York—perhaps cheaper.

The end of this \$75 business is not yet. It will be a year or two before the bottom is reached—before good, honestly made musical instruments, made with brains and a conscientious desire to turn out a good piano for a limited sum, instead of as cheap a thing as can be knocked together—a year or two before this wild race is run and the legitimate small manufacturer can breathe easy again and know that the horrible nightmare is ended.

Until then everything that helps to hasten the end should be welcomed.

Armstrong v. Steinert.

JUDGE COLT, of the United States Court at Providence, has assigned February 25 as the day for the trial of the estate of Cyrus C. Armstrong v. The Steinert Company.

FIGHTING KIMBALL?

IT is reported upon reliable authority that a certain set of piano manufacturers, chafing under the extraordinary energy of the W. W. Kimball Company, have agreed to combine in an effort to do damage to the business of the W. W. Kimball Company in its home city, Chicago. The scheme, roughly stated, is to purchase a large number of Kimball pianos from various dealers in all parts of the country so as not to attract attention, and to ship them all to Chicago, open a big sale there, and slaughter the goods.

We call attention to the alleged plan because we do not consider it a wise, sensible or safe scheme. In the first place, it is unwise and unsafe, because collusive action of this sort comes under the head of conspiracy, and there is no hope of the various parties said to be interested avoiding discovery, for the W. W. Kimball Company has plenty of money and plenty of brains, and the members of the company are good fighters. Next, it is not sensible, for the Kimball Company would, if necessary, meet the prices of the combine, or, if they were too low, would merit and receive the moral support of the purchasing public of Chicago, who would suffer a revulsion of feeling so soon as the plan was demonstrated to them to be a persecution.

It is natural that manufacturers who have keenly felt the competition the Kimball Company has put up should seek some means of "getting even," and we have little doubt that among the members of this combine will be found those who most loudly and strenuously condemn the Kimball methods which they now propose to use against the Kimball. But the project is serious enough in its possibilities to warrant earnest consideration before it is acted upon. The W. W. Kimball Company has more Kimball pianos than the combine will probably buy, and they cost the Kimball Company less each than will those of the conspirators, and it might be that W. W. Kimball, who is nothing if not a fighter, would give orders to underbid every offer that the combine could make, with the added advantage of dealing in new goods direct from the maker. This is only one of many expedients he could resort to, and this alone would mean disaster to the combine, for it would leave them with a stock of unsalable goods on hand.

Then, too, there are not many manufacturers of importance who are not in some manner represented in Chicago, and how will these members of the combine profit in the long run if they force a piano war in Chicago that will mean fight to the end?

MR. RUDOLF DOLGE, of Alfred Dolge & Son, sails on Saturday, the 16th, aboard the Venezuela for South America, as was published in a recent issue of this paper. The Autoharp will occupy considerable of his attention while abroad.

The silver medals which were awarded to eight only of all the exhibitors at the American Institute Fair, held at Madison Square Garden, September 28 to October 29, have been delivered. The C. F. Zimmermann Company, manufacturers of the Autoharp, were so fortunate as to secure one of these medals. The design is pretty and appropriate, and a very satisfactory souvenir of the occasion.

The Autoharp business for 1897 promises well. The prestige already established for these popular instruments insures an active year.

The Estey Piano Company.

THE annual meeting of the Estey Piano Company was held in New York on Friday, January 8, at 10 A. M. The officers for the year 1897 were as follows:

Julius J. Estey.....President.
J. B. Simpson.....Vice-President.
Robert B. Proddow.....Treasurer.
Stephen Brambach.....Secretary.

The board of directors is composed of Julius J. Estey, J. B. Simpson, Robert B. Proddow, Stephen Brambach and J. Gray Estey.

SEEKS A POSITION.—Thorough, practical salesman, twenty-three years' experience, seven years' factory as apprentice, sixteen years as wareroom and outside salesman (good tuner and regulator; no objection to helping out when necessary); can give excellent references as to honesty and ability; no objection to West or South. Address D. A. W., THE MUSICAL COURIER, New York.

Caleb G. Weaver.

CALEB G. WEAVER, Brooklyn, N. Y., died in that city, January 5. Mr. Weaver was born in Plymouth, Vt., September 22, 1822, and moved to Brooklyn in 1856, entering the music business. He leaves a widow and a daughter, Mrs. Crazin, the wife of Edward S. Crazin, of C. H. Ditson & Co.

Business Improvement in Harlem.

HERE is what John Evans, of Newby & Evans, says of the business of 1897 so far:
"On the first day of this year we received more cash money in our mail than we did any day in 1896, and besides there were orders for four pianos in the first mail. Ever since the money has been coming in good and accompanied by nice, clean orders."

La Grassa and Doll.

MR. S. LA GRASSA, of the former firm of Hardman & La Grassa, has entered into an arrangement with Jacob Doll by which they will hereafter manufacture the La Grassa pianos. Mr. La Grassa will also be the general superintendent of the Doll factory.

A. P. M. A. Annual.

AMERICAN PIANO MANUFACTURERS' ASSOCIATION.
NEW YORK, January 4, 1897.

To the Members:

GENTLEMEN—The undersigned respectfully submit to your consideration and recommend for election at the annual meeting of this association, to be held on January 12, the following ticket:

For president.....A. H. Fischer
For first vice-president.....Samuel Hazeltan
For second vice-president.....N. Stetson
For third vice-president.....(To be named at meeting.)
For secretary.....Robert C. Kammerer
For treasurer.....John Evans
For executive committee: Charles H. Steinway, William E. Wheelock, Louis P. Bach, Robert A. Widenmann.
For nominating committee: H. Paul Mehlin, J. D. Pease, L. W. P. Norris.

Yours truly,

ROBERT B. PRODDOW,
F. G. SMITH,
SAMUEL HAZELTON,
WM. DALLIBA DUTTON,
JOHN EVANS,
Nominating Committee.

This meeting was held yesterday in the Union Square Hotel, while this issue was on the press, so that a full report of the proceedings could not be given. The election of officers as above nominated always, follows, so that the above list can be set down as the official one for 1897. The office of third vice-president is the new one to be filled by some member outside of New York and vicinity, and there is no hint as to the person who will be honored.

A memorable event in the meeting yesterday was the presentation of the engrossed resolutions on William Steinway, a facsimile reproduction of which, diminished in size, appears on another page.

Exit Weber Piano Company.

NOTICE is hereby given that a general meeting of the creditors of the Weber Piano Company will be held at No. 108 Fifth avenue, New York city, on January 15, 1897, at 12 o'clock noon of that day, when all accounts and demands for and against such corporation, and all its open and subsisting contracts, shall be ascertained and adjusted as far as may be, and the amount of moneys in the hands of the receiver of said company declared.

WILLIAM FOSTER,

As Receiver of the Weber Piano Company.

HAVENS & BEEBE,
Attorneys for receiver,
18 Wall street, New York city.

In Town.

AMONG the trade visitors who have been in New York the past two weeks and among those who called at the office of THE MUSICAL COURIER were:

Geo. P. Bent, Chicago, Ill.
Geo. E. Rutherford, Poughkeepsie, N. Y.
H. L. Eddy, Providence, R. I.
M. Phelps, Phelps & Lyddon, Rochester, N. Y.
Ernst, Knabe, Wm. Knabe & Co., Baltimore, Md.
J. E. Healy, Wm. Knabe & Co., Baltimore, Md.
O. Newcombe, Toronto, Canada.
J. C. Art, New Philadelphia, Ohio.
C. H. Loomis, New Haven, Conn.
F. McVitty, Blasius & Sons, Philadelphia, Pa.
William Carpenter Camp, Chicago, Ill.
E. S. Votey, Farrand & Votey, Detroit, Mich.

Current Chat and Changes.

It is now W. H. Longstreet & Son in Elmira.

W. H. Broughton, Salina, Kan., has discontinued.

Harry Pepper & Co., New York, are closing out.

Putnam & McEwan, Saratoga Springs, N. Y., have assigned.

The Walker Music Company, Eagle Grove, Ia., has discontinued.

W. H. Broughton, Salina, Kan., has sold out to C. B. Sherlock.

George M. Woodford, traveler for the Emerson Piano Company, has resigned.

J. K. M. Gill has gone on the road for the Schaeffer Piano Company, of Chicago.

Mrs. W. J. Kline, Pittsburg, Pa., has been closed on chattel mortgage.

Manhattan Music Publishing Company, New York, has gone into liquidation.

A chattel mortgage for \$1,104 is recorded against J. C. Travestud, Decorah, Ia.

A chattel mortgage for \$1,500 is recorded against J. M. Smith, St. Paul, Minn.

A chattel mortgage for \$1,000 is on file against P. W. Rayner, Findlay, Ohio.

Mr. George G. Endicott, of Chickering & Sons, was in Philadelphia last week.

H. W. Pinner, with Decker Brothers, will enter the employ of J. & C. Fischer on February 1.

A conveyance of real estate to the value of \$900 is charged against Olin Bell, Laureine, Kan.

A chattel mortgage for \$7,245 has been recorded against the Wright Organ and Piano Manufacturing Company, of Dover, N. J.

C. R. Bartlett & Co., of Norwich, Conn., have dissolved, Mr. Bartlett retiring. The business will be continued under the name of the Norwich Music Supply Company.

Wm. B. Wilson, who has represented Alfred Dolge & Son in the autoharp department for some time on the road, has resigned, and is open for an engagement. He can be addressed care of Alfred Dolge & Son, 112 East Thirteenth street, New York city.

The new dealers to commence business in 1897 are E. L. Gates, Portsmouth, Ohio; H. W. Gardner, Littleton, N. H.; J. R. Bell, 1115 Grand avenue, Kansas City, Mo.; B. F. Aldrich, Woonsocket, R. I.; A. L. Rawlings, Newark, Ohio, while Cassidy Brothers, Mechanicsville, N. Y., will reopen this week.

Obedient to his father's dying request, Ernest Rosen stood over the centre arch of the Fads Bridge on January 3, opened a vase and scattered its contents broadcast on the waters of the Mississippi. Carl Rosen, an aged piano maker, who had long ago retired, died on December 1 at the residence of his son. He made his son promise to have his body cremated and to scatter his ashes in the river.

Mr. W. Pyne, of Petersburg, Va., dealer in pianos, organs, picture frames, &c., made a deed of assignment on January 5 to Alexander Hamilton, trustee. The liabilities are about \$4,000; assets not given. The deed conveys to the said trustee all the stock of merchandise of said Pyne, consisting of musical instruments, art material, pictures, &c., also a cottage on the southwest corner of Jefferson

street and Park alley. The preferred creditors are Walter D. Moses & Co., of Richmond, for \$1,640; Miss M. L. Minatree for \$800, and Hersburg & Co., of Baltimore, for \$530.

A Freak Organ.

MESSRS. WALTER D. MOSES & CO. have at present a very curious phenomenon, says the Richmond, Va. Times. About four years ago they sold to a party near Charlottesville a cabinet organ. The organ had in its framework, just above the keyboard, three plate glass mirrors. The other day the organ was returned. One of the mirrors had evidently been affected by a flash of lightning. The silver plating had been partially melted, and its reflective powers nearly destroyed.

In the mirror, however, is the picture of a woman, which can be plainly seen. This picture is traced in the silver-plating on the back of the glass. The other two mirrors are perfectly intact.

The only ground upon which the picture can be explained is that some woman was standing in front of the mirror when the flash of lightning came. It is an established fact that pictures can be taken by a flash of lightning, and scientists have proven this by successful experiments.

This picture can be seen at the store of Mr. Moses.

The Steinway Minors.

THE following letters of guardianship were issued

last Saturday by Surrogate Arnold:

William R. Steinway to Paula T. von Bernuth.
Theodore E. Steinway to Paula T. von Bernuth.
Maud E. L. Steinway to Paula T. von Bernuth.

White in Rochester.

THE White-Summers deal regarding Syracuse is off, and W. A. White is now with J. W. Martin & Brother in Rochester, N. Y.

G. & K. Finale.

SUPREME COURT, CITY AND COUNTY OF NEW York.—In the matter of the application of the directors of Gildemeester & Kroeger for a voluntary dissolution.

To all to whom it may concern: Notice is hereby given that, pursuant to an order duly made and entered in the above entitled proceeding, bearing date the 13th day of November, 1896, I, the undersigned, will sell at public auction, by Bryan L. Kennelly, auctioneer, on the 2d day of February, 1897, at twelve o'clock noon, at the New York Real Estate Salesroom, No. 111 Broadway, in the City of New York, all of the subscriber's right, title and interest in and to the trade-marks, good will and name of Gildemeester & Kroeger.

Dated January 9th, 1897. HENRY K. S. WILLIAMS,
FREDERICK C. TRAIN, Receiver.
Attorney for Receiver.
No. 41 Park Row, New York city.

Æolian in the Northwest.

THE New England Furniture and Carpet Co., of Minneapolis and St. Paul, Minn., a large and influential concern, has assumed the representation of the Æolian in that section of the country and is fitting up special Æolian recital rooms in its stores.

THE building to be occupied by the John Church Company at 141 Fifth avenue, this city, is rapidly nearing completion. All of the scaffolding has been removed, and a portion of the general offices, and Mr. A. M. Wright's private office has been completed, so that at least the street floor is ready to receive some of the stock of Everett and Harvard pianos, which are expected to arrive either the latter part of this or the first part of next week.

E. D. WOODMANSEE, the assignee of the old firm of Smith & Nixon, is reported to have brought suit against Steinway & Sons and some Cincinnati banks, asking that a portion of the moneys they received be divided among the several creditors.

FACTORIES.

THE BALDWIN PIANO,
GILBERT AVENUE, CINCINNATI.
THE ELLINGTON PIANO,
BAYMILLER & POPLAR STS., CINCINNATI.
THE VALLEY GEM PIANO,
BAYMILLER ST., CINCINNATI.
THE HAMILTON ORGAN,
HENRY STREET, CHICAGO.

CATALOGUES FURNISHED UPON APPLICATION.



OBITUARY.

Mrs. John Grier.

Mrs. John Grier, who was the daughter of F. L. Freyer, of the Freyer & Bradley Music Company, Atlanta, Ga., died January 3.

Edmund Packard.

Edmund Packard, one of the oldest manufacturers of musical instruments in America, died December 30, 1896, at his home in Brockton, Mass. Mr. Packard was 77 years of age.

Cyrus Gill.

Cyrus Gill, of Charleston, S. C., died in that city December 28, 1896, aged 82. Mr. Gill was an Englishman born and bred, but came to America when a young man. He was one of the oldest music dealers in the South.

Wareroom Notes.

HERE is a tale of the old times. A traveling man working for well-known Connecticut dealers was sent to a sub-agent with instructions to help make retail sales. The sub-agent had been down-hearted for a while and the traveling man was sent to him to drive away the blues.

The result was splendid. In two weeks' time the traveling man came home, having sold ten pianos and fifteen organs for the sub-agent. On returning he put in an expense bill for \$200 for hotel charges, carriage hire and incidental expenses. Although his house thought his expenses were high, nothing was said, having in mind the splendid work accomplished. The bill was paid and the traveling man went on a trip. While he was away the sub-agent called on his house and among other things asked:

"Did — say anything about the way I entertained him?"

He was assured that the traveling man had not mentioned it, and the conversation drifted to his bill for goods, &c.

"I want you to take off \$10 on this piano and \$5 on that organ," said the sub-agent.

He was told that the rebate could not be allowed, in view of the heavy expenses incurred by the house in sending a traveling man up to his territory.

"Expenses!" cried he. "Why, — stayed at my house. There was no hotel bill, nor no carriage hire, nor no other thing. He did not spend \$5 in my town."

This was news to the traveling man's house, but the members bided their time until — came in. He was called to account and accused of appropriating \$200 supposed to have been spent for expenses.

"Well, what of it?" he replied. "This sub-agent was complimenting me. He did not do it for you and you would have been obliged to spend the money otherwise. What is the matter with my having it?"

The gall of this answer was too much for the dealers; they discharged the traveling man.

Can any one tell by what process of reasoning this traveling man concluded that he was entitled to put expense money in his pocket?

Yet how many times this is done and just as surely discovered. There is not a house in the country having traveling men that does not know to a few dollars what it will cost to send a man over a certain route, and there is not a traveling man living smart enough to cook expense account so that it cannot be discovered.

Remember, the expense account when it reaches the house is in cold figures and is treated with the deliberation given to expenses. The traveling man's salary and his expenses are on one side of his ledger account, and the business he has done on the other. Should he waste money it tells against him in the long run. "Honesty is the best policy" is an old saw, but the version given by an old dealer years ago is better. Said he: "If I had a man about me who was not honest for the sake of honesty, instead of policy, I would get rid of him."

"If I could only be a New York retail salesman" is heard constantly by every man who talks and walks about the trade. There is a whole lot of rubbish about this being a New York salesman, for outside of three or four positions there are no great salaried positions in New York retail warerooms. This is, of course, outside of managers' positions. In fact it can be said that there more men getting

better salaries in almost any other city of any size than in this city.

Not that New York salesmen do not deserve good salaries, and not that they do not get fair salaries, but that the opportunities for a man of splendid abilities as a salesman do not exist in New York.

The time is coming when there will be great salaried men in New York retail warerooms, and the time will be brought through the advent of Western houses who believe in the high salaried man. At present there is a great deal of nonsense about the importance of many retail positions in New York.

To the young men crying after New York honors it can be said, "Stay where you are."

How many times in as many years have we not heard the recently discharged salesman loudly proclaim that he made a success of the business, and was discharged because his chief did not like this or that little thing. Now there is nothing more distressing than to hear this man talk of what he did for so and so last year, when you know he is about to tell you he is out, and has three or four good offers to choose from, winding up with asking you if you know of a vacancy. Why not come out at once and say what you want?

It is frequently asked if concerts are an adjunct to the piano business to-day. This is a question for discussion. Certain it is that some houses have made a success of the concert as a means of advertising. The most successful way is to have the recital hall on the second floor, and above all other things have the entrance so that auditors are compelled to go through the wareroom. This gives a chance for a good salesman to make many and desirable acquaintances, and this outline has enough in it for a smart trades man to see other and greater advantages.

A salesman said last week that he had sold a piano to a man who owns a Kimball carriage, wears a Kimball coat, rides a Kimball bicycle—and the piano? 'Twas a Kimball. Great combination!

He was an eccentric dealer in the days before the music trade man became a banker in knowledge. One of his peculiarities was to carry a "wad" of money about. This roll of good green paper was so huge that frequently it gave him cause for annoyance. (Don't faint, ye modern dealers!) Said a friend one day:

"Why don't you bank it?"

"Never had a bank book in my life," was the reply.

With difficulty he was induced to intrust his money to a bank and was given a check book.

Everything went well for several weeks, until one day he appeared in his friend's office and demanded what the bank meant by sending him a notice that he was short in his account.

"I suppose you let your balance run down," said his friend.

"That may be," was the reply, "but this bank says I have no money there, and that cannot be, as I have not used one half the checks in my check book."

He did not deposit, and thus resembles the salesman who does not keep up with the times. Their capital is being impaired.

The National Association of Manufacturers.

THIS organization of American manufacturers was formed at a mass meeting held in Cincinnati, Ohio, on January 22, 1895, and has enrolled among its members several manufacturers interested in the music trade, namely, H. L. Story, of Story & Clark; George P. Bent; W. W. Kimball, of Chicago; the Murphy Varnish Company, of Newark, N. J.; the Charles Parker Company, Meriden, Conn.; Flood & Conklin, Newark, N. J.; Alfred Dolge & Son, Dolgeville, N. Y.; Schubert Piano Company, New York; the John Church Company, Cincinnati, Ohio, and others. The object of the organization is the fostering and extension of American industries at home and abroad. Among the specific objects are the following:

Conservation of the home market by the enactment of tariff laws which shall deal justly with all American interests.

Extension of the foreign trade of the United States by the study of foreign markets and the establishment of exhibition warehouses in important centres of trade abroad.

Improvement of the United States consular service by securing thorough inspection of the offices and the application of civil service principles in making promotions and appointments.

Re-establishment of reciprocity treaties and the wider application of this principle in our trade relations with foreign countries.

Uniform classification of freight upon all the railroad lines of the United States.

Creation of a Federal Department of Commerce and Manufactures, whose executive head shall be a member of the national cabinet.

Extension of the merchant marine of the United States by a judicious system of subsidies.

Improvement of the internal waterways of the United States.

Construction of the Nicaragua Canal under such conditions as shall insure to the United States the control of this great inter-oceanic waterway.

Enactment of a national bankruptcy law.

Maintenance of a bureau of information for the collection of data relating to foreign markets and the opportunities for the extension of American trade abroad.

The second annual convention of the association will be held in Philadelphia, Pa., on January 26, 27 and 28, in

Horticultural Hall. There are about 800 members who are interested in the work and a large proportion of them anticipate being present at this time.

Mr. Rudolf Dolge, of Alfred Dolge & Son, is one of the active members, and will represent the interests of the association in South America during his stay there.

ANNUAL MEETINGS.

Schomacker Piano Company, Philadelphia, Pa.

The annual meeting of the Schomacker Piano Company, Philadelphia, Pa., was held last Wednesday, and resulted in the re-election of all present officers and directors.

Parker & Young Company, Lisbon, N. H.

The annual meeting of the Parker & Young Company, Lisbon, N. H., was held January 4, and resulted in the selection of the following officers: Albert B. Woodworth, of Concord, N. H., president; Herbert B. Moulton, treasurer; Fred S. Hall, clerk. The board of directors is made up as follows: Fred S. Hall, A. B. Woodworth, H. B. Moulton, Fred E. Thorpe and Irving B. Andrews. Fred E. Thorpe succeeds himself as superintendent, as does Edward Wood, auditor. A 6 per cent. dividend was declared on last year's business.

Buffalo Music Company.

The annual meeting of the Buffalo Music Company was held in Buffalo, N. Y., on December 31, 1896, and resulted in the election of the following officers: H. E. Wimperly, president; George T. Harris, secretary; D. M. Pettit, treasurer. This company succeeds Pettit & Sons and has a capital stock of \$12,000.

Estey Organ Company.

At the annual meeting of the Estey Organ Company, held at Brattleboro, Vt., January 12, the following officers were elected for 1897: Julius J. Estey, president; J. Gray Estey, vice-president; J. Harry Estey, secretary and treasurer. The board of directors remains as before.

A Maine Piano Factory.

MANY people do not know that there was once a prosperous piano factory in the State of Maine, says the Bangor Commercial.

There was such an institution, forty or fifty years ago, in the town of Lincoln; what is now left of the plant is a long, low, unpainted structure, looking like a superannuated smithy.

Years ago—a half century or so—J. R. Hopkins, of Lincoln, started the manufacture of pianos in that town. He erected a couple of buildings, bought some stock and went to work. Soon he established a respectable custom, and employed several hands. Of course he made square pianos—there was nothing else in the piano line in those days; he turned out a small instrument of good tone and solid make, and sold it for something like \$500.

Mr. Hopkins operated the factory for some years, and made some money out of it, it is said; then a fire struck the place and burned down the most important portion of the plant, so that the manager and owner closed operations and left the State for Washington, D. C. Where he is now is not a matter of common knowledge.

The small building referred to was the one in which the instruments were set up. The frames were cast, probably, in Bangor, and were shipped to Lincoln. The cases were made by Mr. Hopkins and his men, several of whom still live in Lincoln. On the cases, instead of what might naturally have been the signature, were the words "J. R. Hopkins, Bangor," and in that way Bangor got something of a name, musically, throughout the Eastern United States. Several of the pianos are now in use in Bangor. They are all owned, so far as is known, by M. H. Andrews, and are rented by him. It is said that they still give melodious tones and are in many ways satisfactory instruments.

The little piano factory, hardly larger than a good sized piano box, still stands on Main street, in Lincoln. It is now divided into tenements and is named "The Bee-Hive," on account of the hordes of children that run in and out of its various doors.

This was the first piano factory in Maine, probably the first in New England, and certainly one of the early establishments of the kind in the United States.

POOLE PIANOS

Dealers will find in them just what they want.

5 Appleton Street, Boston, Mass.

Braumuller Pianos.

ONE FACTORY, ONE GRADE ..

The highest development of modern piano making. Every feature of the instrument first class. The most expensive Action and material. Send for latest Catalogue.

BRAUMULLER CO.,

402-410 West 14th Street, New York.

PREAMBLE AND RESOLUTIONS OF THE

AMERICAN PIANO MANUFACTURERS' ASSOCIATION

Relative to the death of their

FORMER PRESIDENT William Steinway

WHEREAS, AMONG THE INNUMERABLE CITIZENS OF NEW YORK AND SYMPATHY AT THE DEATH OF

COMING AS THEY DO FROM ALL CLASSES--THE STATESMAN, THE ARTIST, THE BANKER, THE MECHANIC, THE LABORER, THE RICH AND THE POOR--IT IS PARTICULARLY FITTING THAT THE SENTIMENTS OF RESPECT, ADMIRATION AND DEVOTION ENTERTAINED BY THOSE OF HIS OWN CRAFT IN THE CITY OF HIS ADOPTION, AMONG WHOM HE HAD LABORED SHOULDER TO SHOULDER AND BY WHOM HE HAD BEEN LOVED AND REVERED AS A BROTHER, SHOULD BE RECORDED AS A TRIBUTE TO THE MEMORY OF THE EMINENT MAN WHO HAS LEFT US AND AS A GUIDE AND INSPIRATION TO OTHERS WHO ARE TO FOLLOW.

Resolved, That we recognize in the character of William Steinway the exemplification of the most perfect type of German-American citizenship. In his great, warm heart and splendid brain were embodied the tenderest love of the Fatherland and its children, combined with an heroic affection for and devotion to America, her institutions and her honor, which gave him the supreme title of patriot. Neither the temptations of power nor the fascinations of wealth ever influenced him, and his rugged sense of justice was an immutable law, implicitly obeyed. His own experience of life gave him a clue to the hopes, yearnings, sympathies and ambitions of every honest laborer, whether the humblest workman or the powerful member of the destinies of men; and as a result no note of trouble or sorrow, success or achievement in others failed to find its mission in his heart.

Resolved, That we desire to express the feeling of gratitude towards him which has always existed among the members of our calling, for the high ambition which he cherished for the industry to which we belong and upon which he shed such lustre. Only those who follow this calling and know its tendencies and difficulties can realize what a tower of strength William Steinway has been, not only in maintaining the art character of the product in opposition to the commercial influences of the day, but in establishing standards so high as to command the admiration and elicit the wonder of the artistic world. In offering to the memory of William Steinway our tokens of affection, all differences of opinion and practice are forgotten, and only a deep and genuine sense of thankfulness to him pervades the mind of every member of this Association.

Resolved, That while realizing the sacredness and privacy of the unspeakable grief which through the death of William Steinway has come to those of his close friends, we feel that the closeness of the tie which bound us in another way to him, justifies us in tendering our deep and heartfelt sympathy to his family and business associates, and in wishing for them that Divine peace and comfort which the world can neither give nor take away.

American Piano Manufacturers' Association.

NEW YORK, DECEMBER 9, 1902

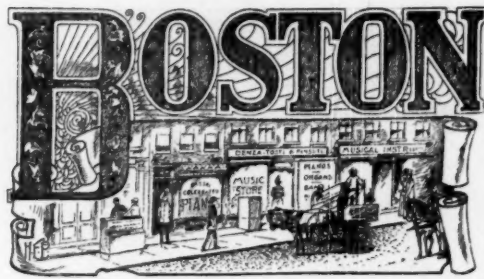
Robert Chamberlain SECRETARY

Adolph H. Fischer PRESIDENT

Committee

Robert Prosser U. S. Bell & Co. Wm. T. Decker

Frederick L. Smith R. M. Walters



BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon street, January 9, 1897.

RATHER a quiet week in trade, although the general feeling is that the outlook for business is better than it has been for the past six months.

There are quite a number of strangers in the city, attracted by the first dinner of the Boston Music Trade Association. Advantage has been taken of the occasion to mingle business with pleasure.

The preparations for the dinner to-night at the Hotel Brunswick are rapidly approaching completion, and it is expected that there will be a large representative gathering, not only of the music trade of this and other large cities, but also of business men connected with other trade associations who have been invited to attend. Letters have been received from the Governor of the State expressing regret that a press of work and engagements prevent his being present and expressing his sympathy with the organization. Mr. Adolph Fischer, president of the American Piano Manufacturers' Association, wrote a most cordial letter expressing his regret at being unable to be present.

Mr. Alfred Dolge was requested to be one of the speakers, but was obliged to decline, as his engagements would keep him in New York.

The list of speakers as at present arranged, although there may be some changes at the last moment, are Mayor Quincy of Boston; Mr. Jerome Jones, president Commercial Club of Boston; William E. Wheelock, ex-vice-president of the American Piano Manufacturers' Association; Jonathan A. Lane, ex-president Merchants' Association; R. A. Flanders, president Boston Associated Board of Trade; Charles H. MacDonald, president Chicago Music Trade; Wm. H. Sayward, secretary Boston Associated Board of Trade and also secretary of the Master Builders' Association; George P. Bent, first vice-president Chicago Music Trade; Robert B. Proddow, ex-president American Piano Manufacturers' Association, New York.

The Boston Associated Board of Trade represents twenty-five trade societies and associations, and three delegates have been appointed to attend the Music Trade dinner to represent these societies.

There will be a reception from 6 to 6.30 o'clock in the parlors connected with the suite of rooms where the dinner will be served. An orchestra will play through the dinner, and in connection with the music a little pamphlet of thirty or forty familiar old—and some new—songs has been printed. This pamphlet will be distributed to each guest, and all will be expected to join in the singing. College songs, national airs, war songs, negro melodies, but all well-known tunes, will undoubtedly be sung with great gusto. This idea was first introduced here at a large dinner given by one of the local clubs, and proved so successful that the president of the Boston Music Trade Association, Mr. Henry F. Miller, decided to make use of it this evening.

It is anticipated that the gathering this evening will be a success in every way. The principal object of the dinner is to listen to what the leading officers of other trade associations have to say as to the benefits derived from organization, and from all these experiences to gather suggestions that will prove of use to the piano trade of Boston.

It is probable that at some later date the Boston Music Trade Association will be added to the long list of those known as the Boston Associated Board of Trade.

MENU OF BOSTON MUSIC TRADE DINNER AT HOTEL BRUNSWICK.

JANUARY 9, 1897.

Cotuit Oysters.

Cream of Celery, au Croutons. Consommé, Pate d'Italie.

Filet of Chicken Halibut, Tartar Sauce.

Cucumbers. Pommes Duchesse.

Tenderloin of Beef, Larded, Mushroom Sauce.

Delmonico Potatoes. String Beans.

Sweetbread Croquets, au Petit Pois.

Lobster à la Newburg, in Cakes.

Banana Fritters Glacé, Cognac.

Punch à la Hollandaise.

Mallard Duck. Lake Erie Teal

Dressed Lettuce.

Saratoga Chips.

Bavroise, au Apricot.

Port Wine Jelly.

Assorted Cake.

Bisque Ice Cream.

Roquefort and Brie Cheese. Olives.

Bananas. Apples. Grapes.

Coffee.

Oranges.

Members of the Boston Music Trade and invited guests present at the dinner:

Henry F. Miller,
Mayor Quincy,
Edwin C. Miller,
E. N. Kimball,
E. N. Kimball, Jr.,
Edward W. Davis,
S. A. Gould,
P. H. Powers,
Edward P. Mason,
Chandler W. Smith,
Henry L. Mason,
George B. Kelley,
Alexander Steinert,
Handel Pond,
Wm. H. Ivers,
John B. Dayfoot,
Joseph Gramer,
Frank H. Owen,
George F. Blake,
Horace J. Gardner,
G. Frank Osgood,
William Steinert,
G. Horton Cummings,
M. A. Marks,
V. Wentworth,
Charles H. MacDonald,
Theodore P. Brown,
William H. Cook,
Fulton H. Parker,
Karl Fink,
Alfred S. Shorey,
Walter J. Gillis,

Wm. T. Miller,
Jas. C. Miller,
Frank L. Gibson,
Joseph H. Gibson,
Charles R. Putnam,
F. A. Leland,
W. B. Lincoln,
David Hearts,
George R. Oliver,
George L. Cheney,
A. M. Hume,
O. Sundstrom,
T. M. Seabury,
Richard Gerts,
Ludlow Barker,
George S. Hutchings,
G. A. Gibson,
F. W. Hale,
George H. Ash,
Harry Hersey,
A. Shuman,
Jerome Jones,
Wm. H. Sayward,
R. A. Flanders,
Jonathan A. Lane,
W. E. Wheelock,
Robert B. Proddow,
John C. Freund,
Edward L. Bill,
Harry E. Freund,
A. L. M. Gottschalk,
George P. Bent.

BOSTON, January 10, 1897.

The Boston Music Trade Association held its first annual dinner at the Brunswick last night, and it was marked by the presence of a long list of distinguished guests, headed by Mayor Quincy, and embracing representatives of allied associations and other merchant bodies, who gave the young association the benefit of their experience, and wished it success in the future.

Among the sixty-five persons present were representatives of several of the trade bodies and commercial organizations of this city, New York and Chicago. Between the courses of the dinner and the intervals between the speeches that followed it there was music by an orchestra and the concerted singing of old but always popular melodies.

It occasioned remark that nearly every person in the banquet hall helped with his voice to swell the chorus, and when the Star Spangled Banner was sung at the conclusion of Mayor Quincy's address the mayor himself was not the least of the singers.

Henry F. Miller, who is the president of the association, occupied the chair at the head of the table. This being the annual dinner, the election of officers for the ensuing year would have been in order, but it was adopted by a unanimous vote that no business should be transacted then, but should go over until Saturday of next week, when a special meeting will be called. However, the president chose the following nominating committee; Henry L. Mason, George A. Gibson, William Steinert, to report next Saturday.

Letters of regret were read from Governor Wolcott, George H. Chickering and others.

The president in opening gave a short sketch of the association and paid a tribute to many famous piano manufacturers who have gone before. He spoke of the rapid growth of the piano industry in the past twenty or thirty years.

"We feel," said he, "that we have brought some credit to the city. We have our pianos everywhere, from the Atlantic to the Pacific, and we have had an opportunity of spreading the fame of Boston not only in America, but also to a certain extent abroad. Many of the most distinguished musicians of the world have been brought to Boston by the enterprise of piano manufacturers. Boston is acknowledged the American art centre, and piano manufacturers have done their share to make it so."

In answer to the question frequently asked of piano dealers and manufacturers. "What becomes of the pianos?" Mr. Miller showed that they went everywhere, into the homes of people of all conditions, from the centres of the country to its remotest places, and to a limited extent abroad, the demand being great enough to warrant the turning out weekly of as many as eighty or eighty-five instruments by some of the larger makers, and twenty or thirty by smaller manufacturers. These figures he contrasted with those of a comparatively few years ago, when

a maker who turned out thirty instruments in a week was looked upon as doing a phenomenal business.

With a pleasant word for the musical societies of Boston and for the organizations of other trades Mr. Miller introduced Mayor Quincy, who was received with three cheers.

Mayor Quincy said in part:

I am a very strong, I may say an enthusiastic, believer in the advantages of trade organizations of this character, and I am sure that the city is to be congratulated upon the formation of another trade association to add to the long list of business bodies representing business interests which are already well organized and officered and started upon careers of usefulness.

It takes a great many manufacturers and dealers to supply the great wants of the people, and no one man and no small number of men can hope to supply this want. There must be many engaged in the same industries to meet a general public demand, and it is the recognition of this fact that has led to the organization of the many trade bodies of this city.

To me it seems one of the most encouraging signs of the past twenty years that the growth of friendly feeling in trade circles has brought to them strength and power to wield a mighty influence in the community. To me the formation of a new business organization is of great public interest. It means something more than that business men banded together for their own interests. Business men as a body exert an enormous influence over the conduct of public affairs. Such organization is closely connected with the body politic of city, State and nation.

Great opportunities for the advancement of the good of the whole community lie before them, and in them is a distinct public gain. They are broader in scope and influence than the limits of any particular trade. Therefore I trust you will see the importance of allying your association with other business organizations. It is when many such associations are united that the business men become a great power for the general good.

It seems to me well that Boston should lead other cities in this matter; that the commercial growth and development of Boston should be influenced by its business men, and through them that the prosperity of all the people should be promoted.

It is something not always appreciated that, while all lines of business and all trades have their individual interests, they must depend for prosperity very largely upon the prosperity of the city. Your aim should be to strengthen the idea of the dependence of your business upon the general well being of all trades and all people.

The mayor closed his address with an expression of hope that the future would make up to the music trade what it has suffered from the depression of the past two or three years.

Mr. Jerome Jones was next introduced. He said:

Primarily the purpose of every business is to make dividends, but there is something in it besides the making of dollars. This Government of ours is a government of committees. In the towns we see it in the school committee; in the cities we see it in the city council, which transacts its business very largely through its committees. It is so in the Legislature, and the idea may be further carried out, for the same thing is seen in our National Government. I believe that in this idea, as it may be applied to you, lies the whole science of successful business.

When you have troubles in the matter of transportation, insurance, postal facilities and so on, if you are affiliated with or are an integral part of a great trades organization, you can meet the difficulty through your committees with an ease and readiness that may sometimes surprise you; you can thus accomplish results that otherwise it would be impossible for you to accomplish, and very often you can make possible the seemingly impossible.

As individuals you could not hope to influence a great railroad corporation; while a committee representing hundreds, or perhaps thousands, of manufacturers could not be turned lightly aside; it would carry great weight and would wield a great influence.

Mr. Jones closed his address with this bit of advice:

Never speak ill of your competitors. Do not permit your salesmen or anybody else in your employ, whether at home or on the road, ever to cry down other dealers in your line of trade? Make them talk truth when they talk at all. If the members of a trade talk against their fellow members, how can they expect the public to have confidence in any part of the trade. Much benefit comes from organizations which strive to promote the spirit of good fellowship. There is more of value in that side of business life than is, I think, generally appreciated.

William E. Wheelock, ex-president of the Piano Manufacturers' Association of New York City and Vicinity, which has now been merged into the American Piano Manufacturers' Association of New York, spoke of the past and the future of that organization and what it had accomplished.

He laid stress on three things which they had achieved: An improvement in the trade press, the establishment of the so-called international pitch and the adoption of a uni-

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meet the demand for a moderate priced instrument that we have designed the Princess Organ. The advantages of this wonderful instrument are so numerous that it would be impossible to name them all in so limited a space. We can only suggest a few of the most conspicuous.

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First of these is the Instrument's Simplicity. It requires positively no knowledge of music to play it. A child of five or six years can easily learn all that is necessary to know in order to use it, with a few minutes' instruction. Second in importance is the enormous assortment of music that can be obtained for it. Nearly ten thousand different compositions have already been published. These include Operas, Oratorios, Symphonies, Overtures, all popular songs and sacred music, and over a thousand different selections of dance music. Practically every composition of merit can be obtained for this remarkable instrument. Third—It is a perfect keyboard organ, and can be played in exactly the same manner as any ordinary organ. Fourth—It has a splendid quality of tone, and is loud enough to fill a moderate sized hall. Fifth—It is absolutely reliable and with ordinary care will require less attention than a piano. We will send a book describing the Princess Organ to anyone who applies for it. Ask for Catalogue No. 12.

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Full Page Advertisement of
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❁ To the Dealer :

❁ We are now placing agencies for the Princess Organ and are desirous of corresponding with live dealers throughout the country. In the Princess Organ we offer to the
❁ Trade an instrument for which there already exists a large and profitable demand. This
❁ demand we propose to augment by extensive advertising in the leading magazines and
❁ periodicals.

There are many interesting and profitable features connected with the handling of the Princess that cannot be properly set forth in an advertisement. We shall be glad to explain them by letter.

Your correspondence is invited.

Respectfully yours,

THE AEOLIAN COMPANY,

18 West 23d Street, NEW YORK. ❁ ❁ ❁ ❁

form warranty, "sufficiently illusive in its terms as to be entirely satisfactory to us," as the speaker humorously said. He closed by giving a short look into the future of the piano trade.

R. A. Flanders, the president of the Associated Board of Trade, strongly urged the Music Trade Association to join, setting forth in detail the benefits accruing from united action, and he pronounced his belief that the influence of these business organizations has not as yet been felt as strongly as it will be felt in the future.

Jonathan Lane, ex-president of the Merchants' Association, humorously spoke of the high position the piano manufacturers occupy in the business world, having to deal with music and not with rags, an allusion to his own business as a dry goods merchant, which was heartily appreciated, and he closed with a strong plea for organization and co-operation.

Mr. Charles H. MacDonald, the president of the Chicago Trade Association, was enthusiastically received, and he engaged the services of the chorus of the Boston Association for the next annual meeting to be held in Chicago in February.

He gave a sketch of the workings of the association of Chicago, making a plea for the separation of business and pleasure at the banquet board.

The last speaker of the evening was W. H. Sayward, the Secretary of the Boston Associated Board of Trade, and his chief thought was that an organization such as this should be exclusive, embracing only the best in the trade, and a certificate of membership should be a certificate of honesty and an indorsement of the firm before the public.

The annual election of officers which was to have been held last night was postponed to an adjourned meeting, which will be held in Steinert Hall next Saturday at 4 P. M.

An unusual and noteworthy event that occurred this week was the sixtieth anniversary of the marriage of Mr. and Mrs. George Cook, which took place on Friday. Invitations were sent out to the family and friends which read, "1837-1897. [Between these two dates were the monograms P. M. C. and G. C.] At home, Mr. and Mrs. George Cook, sixtieth anniversary. At the Anchorage, West Newton, Mass., January 8, 1897, 3 to 6."

Mr. Cook's entire family of children, grandchildren and great-grandchildren were present, besides a large number of friends. Mr. and Mrs. Cook's eight children, all of whom are married, helped to receive the guests, together with Mrs. Hart, sister of Mrs. Cook, and the only person present who attended the wedding sixty years ago.

Mr. and Mrs. Cook received many presents from friends, besides letters and telegrams of congratulation. Mr. Cook has been the president of the Hallet & Davis Company ever since the company was formed.

Ten years ago, when they celebrated their fiftieth anniversary, there was also a large family gathering, but a sixtieth anniversary is a rare occasion.

The Chickerings report that the best month of last year was December—a good ending to a year all are glad to have over. They have arranged with Mr. Sonnenberg, of New Haven, to have the agency of the Chickering piano.

Mr. George G. Endicott has been away on a business trip for a few days this week.

The McPhail Piano Company is constantly extending the number of its agencies and the territory where the McPhail

piano is sold. This week the house has shipped a large order of pianos to Mr. M. E. McClure, of Rutland, Vt., who will in future represent the piano for that city and the southern part of that State.

A curious accident occurred on Friday at the store of M. Steinert & Sons, at 163 Boylston street, in the "bursting"—for no other word will describe the manner of the accident—of one of the large lights of plate glass in the front part of the store. These lights are 130 by 150 inches in size, a little more than an inch thick, and weigh about 500 pounds each. The accident occurred at a little after 7 o'clock in the morning, when there was no one in the store except the night watchman and the janitor. Both of these employees were at the back part of the store when they were startled by what sounded like a heavy explosion, followed by the crash and clatter of falling glass. Rushing out to the front of the store they saw that the northernmost of the two great windows had been broken in and lay in fragments on the floor. It was not a cracking and falling of the glass, but the whole pane looked as if it had been smashed out by some giant hand. Jagged pieces of glass were hanging around the edge of the casing, showing that the trouble was not with the setting. The fall of glass was so heavy that it badly injured a handsome piano that stood in the window, cutting and denting the top as if it had been pelted with rocks.

It will cost the company about \$300 to replace the light, although this is rather more than it would ordinarily cost.

In Town.

Mr. Theodore Hoffman, of J. H. Hoffman & Son, Pittsburg, Pa.

Mr. D. Treacy, New York.

Mr. Karl Fink, New York.

Mr. Ebbels, New York.

Mr. Crawford Cheney, Ivoryton.

Mr. George J. Dowling.

Mr. R. S. Howard.

Kroeger Will Move.

THE Kroeger Piano Company will move by May 1 into the wing of the old Haines factory. This wing has 50 feet frontage on Alexander avenue, is 130 feet deep and is five stories high.

OUR LEADER

Our new style "Leader" Organ beats all our previous records for popularity. It is just right in proportions, in ornamentation, in quality and in price. * * *

If you want the Organ that goes right to the heart of your customer at first sight, get our new style "LEADER."

WEAVER ORGAN AND PIANO CO.,
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BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon Street, January 9, 1897.

THE mystery concerning the members of the House & Davis Piano Company, whose plant was recently destroyed by fire, is no nearer being cleared up than it was several weeks ago.

There is no wish to attach anything wrong to those connected with the institution, but there are ugly things being said and damaging statements going the rounds. Mr. Lyman J. Gage, the president of the First National Bank of this city, was supposed to have some interest in the House & Davis Piano Company, either directly or indirectly through his son. His last report was that he knew nothing of the whereabouts of the active members of the house in question, and it is said that to others he has disclaimed all connection with the concern.

It is not a usual thing for a manufacturing concern to have a printing office connected with its establishment, but this is just what the Story & Clark Organ Company has had for years, and it is still in operation.

The concern does not depend entirely on its own domestic printing facilities for all its work, but it does for the very large majority of its blanks and circulars, and that this is no small matter is evidenced by the number and variety of leases, notes, &c., which a large establishment of this kind is obliged to keep constantly in stock. Their circulars for both the piano and organ are also numerous, new ones being issued at frequent intervals, all of which are the production of this annex printing house.

In this way and also through the columns of THE MUSICAL COURIER the Story & Clark pianos and organs have been kept prominently before the musical public and the trade for years.

It is gratifying to be able to truthfully report that both branches of the Story & Clark business have been recently in a most satisfactory state. It proves that their methods are sound, and it proves also that there is still business for those houses who have the enterprise to make their goods known, particularly for such houses as produce goods which speak their own praise when introduced.

The foregoing remarks on the Story & Clark method remind one that there is a very strong rumor that one of the Chicago manufacturing concerns is about to quit business. If this is so it is a great commentary on the difference in system adopted by different houses. Any further reference to this rumor at the present time would be out of place.

Mr. Marvin A. Farr, the vice-president of the Estey & Camp concern, has been nominated for president of the Chicago

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The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



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The Most Modern and Salable Reed Organs now on the market.

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Cor. Washington Boulevard and Sangamon Street,
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Real Estate Board. As Mr. Farr is active and popular, besides being well posted on matters pertaining to real estate, he is more than likely to be elected.

The Lomas Music Company was robbed a few days since by three men, one of whom diverted the attention of the young lady in charge while the others captured the contents of the cash drawer, which amounted to the sum of \$10. The Lomas Music Company has a store over on the populous west side of the city.

This week saw the Chase Brothers warerooms narrowly escape destruction by fire. Happily there was no great amount of damage done; but a fire right in the building is pretty close. And, by the way, Chase Brothers are really doing well. But why should they not? They have a beautiful store in a good location, attractive goods, mostly of their own manufacture, and a live man as head salesman. What more can be asked for except a condition of affairs permitting people to buy?

The J. A. Norris Company, the new concern of Chicago, and successor to one of the oldest, has been very successful so far in its new venture. There is a great deal in a name, and especially in an old name, and there is a great deal in having the men connected with the house of sufficient experience to know how to bamboozle (that is as good a word as any, it amounts to the same thing) the people into buying. It is all a matter of confidence. You hunt out the customers, talk sweet, gain their confidence and sell the piano. Nothing wrong about that, every salesman knows how it is, and they all do it.

But to return to our mutton. The J. A. Norris Company has been really successful, even the first month's business showing satisfactory results, and that is what they are in business for.

Did you ever go into a factory the product of which you were thoroughly familiar with, sit down to a piano care-

lessly and find yourself wondering how they came to make such a beautiful instrument? Now we do not mean to say that Smith & Barnes, to which concern the above refers, do not always make excellent pianos for the money asked, but that they cannot make a piano that would please the most cultivated taste when they do please is a great mistake. The piano in question is a new style case, very attractive and modern, but the piano, the final requirement, is what must be noticed.

And this particular piano is more than good in every way. It is simply an excellent upright, and a credit to the maker and the town in which it was produced. Mr. Smith says any of his customers can have just such an instrument, and as many of them as they like, if they are willing to pay for them, and this brings us down to an old idea, and that is that one can not buy dollars for fifty cents.

Mr. William C. Camp and Mr. Edward N. Camp are both in New York. What they are there for is a mystery which has not been disclosed at this end of the line. There was some talk some time ago of Mr. William C. Camp securing some prominent New York piano in addition to his present line. One can only imagine what it will be, and there is no satisfaction in that. He has now in stock a few of those fine Shaw pianos and has sold some, but we do not even know that the agency for them has been secured as yet. Mr. Harry J. Raymore, on his recent visit here, made some kind of a proposition, but what it was or whether it has been accepted we do not know.

Mr. James Broderick leaves to-morrow evening on his maiden trip for the Steger and Singer pianos. His route takes him as far East as Philadelphia.

Mr. Charles C. Curtiss has gone into the real estate business and taken an office in the Rookery Building.

Mr. Charles H. MacDonald went East the fore part of the

week and will be one of the guests at the Boston trade dinner.

The Æolian concerts at Lyon & Healy's have been recently conducted on a high plan of merit. Mr. Baker has had the valuable assistance of Mr. Adolph Rosenbecker, one of our best resident violinists, and the character of the solo work has been of the highest order, but the main object has been to bring before the best people the fitness of the Æolian as a solo, an accompanying and artistic musical instrument. The sales prove that his effort has not been in vain.

Miss Hallie Chester, a young pianist of this city with decided talent, has just selected and purchased a small Mason & Hamlin grand piano from the warerooms of the J. A. Norris Company.

There have been very few visitors recently. Just after January 1 is not a good time for buyers to leave their homes, and the salesmen have not arrived as far west as Chicago, except one or two who were on special business.

We have had George N. Grass, of New York, representing Geo. Steck & Co., and H. W. Crawford, of Smith & Nixon, Cincinnati, Ohio, and this brings to mind the fact that the C. F. Summy Company are handling some Smith & Nixon pianos. A. B. Smith, of Akron, Ohio, was another visitor.

Frank Clark, the head salesman at the Summy Company, just escaped being very seriously burned one day this week by a fire at his house. As it was, one hand was quite badly burned, but is doing well, and the injury is not expected to be permanent. The fire was soon extinguished.

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Simplest Construction,
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Extensive Repertory.

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Covered Strings.

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WITHOUT A RIVAL FOR TONE, TOUCH
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The Independent Iron Frame
MAKES THE STECK THE ONLY PIANO
THAT IMPROVES WITH USE.

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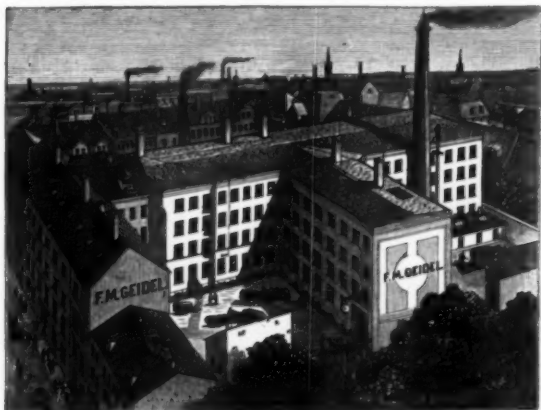
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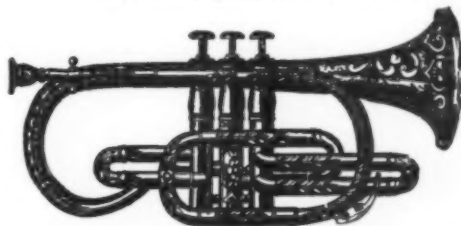
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